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Horace in the IMITATIONS of Alexander Pope

By Frederick B. Clifford, Emory at Oxford

A recent issue of College English reports, "Donne lives--or, rather, has been revived. And Alexander Pope lurks behind the curtain awaiting a call."¹ One might argue that the revival has begun and Pope is already upon the stage. In the revival of interest in Pope, a portion of his work which merits special attention from both Classical and English scholars is the collection, Imitations of Horace, which have been alternately maligned or praised for over two centuries.

Of the few studies of these Imitations which have already been made, the most extensive and thorough was by James W. Tupper, who, soon after the turn of the present century, examined in considerable detail the various techniques Pope had used in adapting the Latin text to its English form.² He studied exhaustively the alterations which Pope had to make to change Roman political situations into English political situations, Roman cities into English cities, Roman domestic customs into English customs, and Roman citizens into English citizens. He noted additions Pope made to Horace's text; he collected examples of substitutions of the concrete for the abstract. Despite Tupper's excellent work, however, there persist (as one can see in examining any of the standard texts of Pope) both difficulties and misunderstandings as to the nature of the Imitations, and this paper is concerned with the clarification of two phases of Pope's use of Horace.

We should note first that Pope called his poems "Imitations." Many Classical scholars have felt about this as Richard Bentley did when he wrote his notes: "Imitated. Why Imitated: Why not Translated: ODI IMITATORES!"³ Classicists, their minds filled with Horace, have turned to Pope expecting a reasonably accurate interpretation of the poet they love. They realize, by glancing at the title, that Pope made no claims to literal translation. They realize, vaguely perhaps, that Pope was not even making a paraphrase. But they question the value of imitating something if the original is entirely lost.

On the other hand, most English scholars have been so well aware that these poems are neither translation nor paraphrase that they have often assumed that the Latin text could be dispensed with entirely. John Butt's Twickenham Edition is a notable exception, but generally--in school text and scholarly edition--the Imitations have been offered to the reader without any more references to the Latin originals than could be included in an occasional footnote.

Furthermore, earlier critics have had a too facile explanation of the processes involved in Pope's Imitations.

Dr. Johnson, a typical example, said, "It is a kind of middle composition between translation and original design, which pleases when the thoughts are unexpectedly applicable, and the parallels lucky." He goes on to depreciate the Imitations in these words:

The plan was ready to his hand, and nothing was required but to accommodate as he could the sentiments of an old author to recent facts or familiar images; but what is easy is seldom excellent; such imitations cannot give pleasure to common readers; the man of learning may be sometimes surprised and delighted by an unexpected parallel; but the comparison requires knowledge of the original, which will likewise often detect strained applications. Between Roman images and English manners there will be an irreconcilable dissimilitude, and the work will be generally uncouth and party-coloured; neither original nor translated, neither ancient nor modern.⁵

We may permit Dr. Johnson to speak for himself--he tried his hand at poems he called "Imitations," but they are very different from Pope's and we are under no obligation to accept his analysis of the techniques or effects of Pope's work.

The fact is that both Classical scholar and English specialist are likely to mistake the nature of the Imitations, and thus to underestimate (for the Classical scholar) or misinterpret (for the English scholar) Pope's work.

Now the quality which makes these Imitations genuinely effective is a knowledge of the source from which the imitation is drawn. In this respect they differ in nature from both translations and paraphrases (and from many other imitations) which function in some measure as substitutes for the originals. The person who does not know Latin may read a translation or a paraphrase of Horace's Epistles and, as a result of his reading, may come to know something of the nature of the original. The translation or paraphrase thus functions as a kind of commentary on the original, a commentary which interprets meaning--insofar as any translation can interpret the meaning of a work in another language.

The Imitations, as Pope often developed them, do not replace the originals and are not usually commentaries on the meaning of the originals, but instead are fusions in which the original texts and a new set of interpretations are merged into one fascinating organic whole. Translation and paraphrase, as Dr. Johnson noticed, will not do to describe this genre--yet even the titles make it clear they are not to be considered as original compositions. What

we have not had the vocabulary to describe we have concluded by condemning or describing with condescension.

When we seek for literary analogies, we see why it is so hard to evaluate and understand Pope's work. The closest literary form with which the Imitations can be compared is not the translation nor the paraphrase, but rather the parody. It is illuminating to discover that Pope (writing loosely) sometimes had to use the term "parody" to refer to passages of his Imitations. The parody is similar to the imitation in demanding that the reader be thoroughly familiar with the work parodied. So, for example, the reader of A. E. Housman's brilliant parody on Longfellow's "Excelsior" would not find it anything other than a witty small piece if he were unaware of the original. But to the person who has known Longfellow's poem--better still, who has heard it platitudinously chanted by some pseudo-poetical soul--the effect is hilarious. Yet there are serious objections to calling Pope's Imitations parodies. A parody usually implies some criticism of the work from which it is derived, or, at least, it exploits the limitations of its original. The only limitations of Horace which Pope exploits are the limitations of time and place. Pope in no way reflects on the inadequacies of Horace. Furthermore, parody does not usually have the associations of seriousness nor of sustained attention which Pope demanded in his Imitations. Then, too, most parodies depart much farther from the spirit of the original text than did Pope. Surely parody is an inadequate word to describe the Imitations.

The criticism based on genre, then, such as that leveled by Dr. Johnson, reflects the inadequacy of available literary terms for describing what Pope did, so we must, in explaining the Imitations, abandon literary terms (such as translation and paraphrase) and substitute terms from other arts (such as the musical terms: improvisation and descant). Perhaps the analogies from the realm of music will help to clarify the function of the Imitations--although they too have their limitations. Some passages in the Imitations are comparable to the descant. The original Latin text may then be compared to a hymn tune played with its customary four parts. Occasionally, someone will take this hymn and add a fifth part as a descant. The original hymn is not lost in the playing, but the descant will have a theme of its own which never loses sight of the original hymn--in fact, would entirely lose its significance if not played along with the original hymn--and yet is itself a new and independent entity. When the descant is played or sung by an artist of great talent or virtuosity, there is achieved a new effect which may be strikingly brilliant. The solo part cannot be separated or interpreted without reference to the four-part harmony which underlies it--but on the other hand it is something quite new and original.

Such is the technique used by Pope when his Imitations follow closely on the pattern of Horace. They presuppose the four-part undergirding of Horace's Latin text, but on this theme Pope played a brilliant descant reflecting the virtuosity of his genius. To read the English text without the Latin is to miss the effect which he was creating as completely as would a descant miss the effect if the four-part hymn were omitted. To consider Pope's text as a mere imitation of the thought of Horace would be as unfair as to consider the descant solo a mere reflection of the original four part harmony which undergirds it. The Imitations can be read with limited appreciation as clever satires on Pope's own times, vaguely imitating an unknown Roman writer named Horace--or they can be read, as he intended, with the full imaginative impact of a man taking a poem known to the reader, and, by a transmutation involving no loss of the original, producing a brilliant melody, distinct and clear, yet related and dependent on its model.

As an example of the descant type of composition we may take the opening lines of the "Epistle to Augustus":

While you, great Patron of Mankind! sustain
The balanced world, and open all the main;
Your country, chief, in Arms abroad defend,
At home with Morals, Arts, and Laws amend;
How shall the Muse, from such a monarch steal
An Hour, and not defraud the public weal?

The reader who does not follow his Latin original sees in these lines merely an example of Pope's ironic criticism of the king; when correctly read in juxtaposition with Horace's Latin text the intensity of the criticism is increased immeasurably. If read without the Latin, it said with simple irony, "We have the best of kings"--meaning "We have a very poor excuse for a king." When read opposite the text of Horace, Pope said, in effect, "Once there was a king to whom all virtues belonged.... and there was a poet who could sincerely praise him in the Epistle I am imitating. Now we use the words to indicate how far insincere flattery can go, and when we think of Augustus, we are doubly reminded how far our king falls short of what a king should be." Pope's lines were not independent ironical thrusts, but rather were a new theme superimposed on Horace's pattern--a poetic descant.

The second musical analogy which helps us to understand the Imitations is improvisation on a set theme. Musically, it consists of taking a known melodic thread and using it as a basis of a new composition wherein the old theme is retained in a new setting and for new effects. In the improvisation the original theme is never lost--it is usually stated clearly

at the beginning and is referred to throughout the remainder of the composition. In Pope, the improvisation may have had the brilliance of a cadenza, but it always bore a close relation to the theme which inspired it.

We may take, as examples of Pope's improvisation, portions of the sixth epistle of the first book. It was first necessary for Pope to establish his model in the mind of the reader--not a difficult task among his readers because of their familiarity with the text of Horace. This is comparable to the musician's statement of theme in order that the listener may recognize the deviations from it later on. Pope's method was to follow the first lines with a very accurate translation, which established the mood and the fact of the imitation. Next he moved away from his text, cautiously, as one testing the limits he could go without confusing his reader. In the couplet,

This Vault of Air, this congregated Ball
Self-centred Sun, and Stars that rise and fall. . . .

Pope has only shifted an epithet: decedentia has attached itself to stellas. He continued for twenty-five lines with a rather loose paraphrase, except for minor changes of the kind just mentioned. When he came to line 17 of Horace, he was ready for his first improvised passage. Horace's I nunc became "Go, then. . . ." but Pope went into his improvisation which lasted from lines 28 to 53. What happened here to Horace's text? It was not completely lost for he included at regular intervals words which give us the exact location in Horace, and which retain a reminiscent thread of Horace's thought for us in this new setting. When Pope wrote "from morn till night" (35), we know that we have reached mane. . . . vespertinus (20) of Horace. When Pope came to the conclusion, he felt bound to give us a modernized imitation which is covered with the stamp of Horace:

If after all, we must with Wilmot own
The cordial drop of Life is Love alone,
And Swift cry wisely, "Vive la Bagatelle,"
The Man that loves and laughs, must sure do well.
Adieu--if this advice appear the worst,
E'en take the Counsel which I gave you first:
Or better Precepts if you can impart,
Why do, I'll follow them with all my heart.

So much has been written about Pope's departures from his Latin text that the care with which he retained the reminiscent thread of Horace has been overlooked. The first epistle of the first book, a poem more full of variations than most, illustrates his technique. Horace's Ac ne forte roges (13) was picked up in Pope's "But ask not" (23); Ut

nox longa (20) had its counterpart in "Long as the night" (36); Restat (27), "Late as it is" (47); Fervet avaritia (33), "With wretched avarice" (56); Virtus est vitium fugere (41), "'Tis the first Virtue, Vices to abhor" (65). It is as though Pope were to say to the reader every few lines, "See, here is Horace. I'm following his plan, so keep him in mind. . . . as I show you how I can improvise on his theme."

As we examine Pope's use of imitation, his threads of reminiscence (whether of the descant or improvisation types) remind us vividly of what has been said about the function of allusion in modern poets. I. A. Richards defends T. S. Eliot's allusions on the grounds of compression in these words: "These things come in, not that the reader may be ingenious or admire the writer's erudition. . . .but for the sake of the emotional aura which they bring and the attitudes they incite. Allusion in Mr. Eliot's hands is a technical device for compression."⁶ Now Pope achieved a similar end--but with a slightly different technique. Instead of selecting his reminiscences at random, he built on a solid pattern of reminiscence and allusion to one writer, Horace. But imitating an original known to his readers, he succeeded in compressing into his ironical passages thoughts which could only be encompassed in long narrative and descriptive passages. Each line of Pope not only expresses its own ideas, but it trails an aura of associations which went with the corresponding lines in Horace, and it capitalizes also on the powerful reactions resulting from the comparison of the two passages. Furthermore, Pope secured his allusion without the ambiguity which puzzles readers of poets such as Eliot. Whereas Eliot and his kind must repeat the antique names of people and places in order to produce the effect, Pope could use English names, secure in the knowledge that his reader could not lose the connection, for the whole was poured into the mould of Horace. One wonders how many lines Pope would have needed to express the idea, for example, of the opening lines of his "Epistle to Augustus" if he had not had the brilliant pattern of Horace to depend on.

This technique of imitation partially explains why it was that Pope found Horace a suitable source from which to quarry his imitations. The choice of a work to be imitated was of supreme personal importance to Pope, for the art of composing imitations is far more revealing of an author than either the art of translation or the art of composing original poems. The translator assumes no responsibility for the original; the original composer can avoid those ideas which he does not want to introduce; the imitator must take responsibility for the content--and yet cannot avoid ideas with which his original dealt. Thus the decision to concentrate on Horace was of considerable importance.

We must, of course, recognize the element of chance--as every editor has done. Pope is the authority for the story that Bolingbroke first suggested that he imitate the first satire of Horace's second book. Nevertheless, the initial impulse hardly determined all the course of the Imitations, and Pope did choose to work with the text of Horace. We must see that this choice rested primarily on the adaptability of Horace's works to the kind of imitation Pope wanted to make. It has sometimes been pointed out that satires of Juvenal are more nearly akin to the moods of Pope than were the satires and epistles of Horace. But that is the very point at which Juvenal would have been useless to him. Pope could have done little more than paraphrase Juvenal and make the change from a Roman to an English setting. What he needed was an author whose topics were suitable, who was autobiographical, whose style was adapted to couplets, whose lines were full of social implications, and whose works were relatively short--yet an author on whom he could play his own theme. Horace was sufficiently different from Pope in both mood and attitudes to permit freedom for Pope's own theme to be superimposed upon his. Juvenal would have bound him; Horace freed Pope for the kind of imitation we have been describing.

Thus we see the Imitations emerge not as reproductions of the originals nor as interpretations of them, but as works of dual authorship--the results of a strange partnership in literary history extending over 1700 years. What is the Classicist to say to such imitations? The first thing is that he cannot abandon them--for he is needed to assist in their interpretation. Unless he is able to interpret Horace in relation to Pope and Pope in relation to Horace, the Imitations must, of necessity, remain unread. The leavening power of the Classics has been felt throughout English literature, but the leaven of Classicism has functioned in a multitude of ways. The price of popularity of the Classics is not only paid in translations and paraphrases, but in experimentation with Classical texts, not the least of which is Pope's kind of imitation. In our day T. S. Eliot, John Crowe Ransom, and Peter Viereck are examples of the leaven at work, not in translating but in using Classical backgrounds. The peculiar technique which Pope employed was his medium for the use of the Classics in his day. It may not have been ideal, but it did represent a vital interest and it did reflect the power of Classical work to stimulate thought in a new day. If it can do so much in our day, the effort of Classicists will not have been in vain.

Notes

1. Oscar Cargill, "Poetry Since the Deluge," College English, 15:251, February, 1954.
2. James W. Tupper, "A Study of Pope's Imitations of Horace," Publications of the Modern Language Association of America, Vol. 15 (1900), pp. 181-215.
3. See John Butt, Imitations of Horace (Twickenham Edition, Vol. IV), p. 74.
4. Samuel Johnson, Lives of the Poets, (London: Macmillan, 1927), p. 378.
5. Ibid., p. 424.
6. I. A. Richards, Principles of Literary Criticism, pp. 290-291.

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Lucian in El Cróton

By Stanley E. Howell, Michigan State College

The dialogue, El Cróton, is an extensive miscellany. Apparently written in 1552 or the year after, it was not published until 1871. The work must be considered anonymous, for Marcel Bataillon has refuted the authorship of Cristóbal de Villalón.

El Cróton has intrigued many readers with its mixture of pungent satire on society and heavy "sugar-coating" of fiction. The devices used, the sources followed, the types ridiculed, and the stories told are often ingeniously intermingled. This, the author explains, is of the nature of a dream. There are wheels within wheels and dreams within dreams. It is characteristic of the genre that satire on society should be broken up into fragments, and these placed in a romantic or fantastic setting. The framework of Lucian's dialogue The Cock, or Somnium, with its Pythagorean transmigration of souls, has been made to encompass such literary devices as the Lucianesque travels of Menippus; the picaresque formula; the Dantesque conception of life after death; the Erasmian satire; a report by a cynical witness of clerical pomp, in the manner of Sebastián de Horozco; the portrayal of society from the point of view of brutes, such as in Plutarch and Apuleius; an animal parody from the Homeric battles of the mice and the frogs; an allegory; and an apocalyptic vision. The gallo, then, is a many-sided creature as he plays his rôle as protagonist of the Spanish dialogue. He resembles even the Celestinesque servant as he mutters to his master, then changes to a more civil reply when questioned about what he has said.

Our author explains that his title is a Greek word meaning an instrument like the castanet, which, one critic observes, "convoca a la loca danza de la vida humana."¹ I believe that this modification of the Dance of Death, together with the title (which reminds one of that of Despériers' Cymbalum Mundi), has been suggested by a passage in Lucian imitated in the twelfth canto. Life on earth, as viewed from the moon, is all confusion--like the cacophony and disorder that would result from bringing together all the choruses and dancers in the world and allowing them to perform with all their might and each according to his fancy. For "all the world's a stage," etc.

The most virulent and most repeated satire in El Cróton is directed against the clergy, the wealthy, the príncipes y señores, lascivious women, and the waging of war. This ideology, as a whole is similar to that of Lucian. The shortcomings of the clerics recall those of the Greek philosophers, but the Faith itself is not under fire, as were the state religions of the age of the Antonine Caesars.

El Cróton often is called a history of Spanish customs in the sixteenth century, but not always has sufficient caution been exercised in determining exactly how much may be attributed to the observation of the author, who was so inclined to rework the writings of others, beyond the fact that he found conditions about him similar enough to what he had read to suggest, and even warrant, the portrayal of his contemporaries through detailed imitation of other writers, some of whom were foreign and had lived centuries before. Much, then, is only metaphorical. The riotous feast of the clergy, as described in the seventeenth canto, never took place.

Critics widely disagree over the extent of Lucian's influence on El Cróton. To one, this work is "based closely upon Lucian,"² whereas another notes "la verdadera originalidad, dentro de la forma del diálogo lucianesco..."³ It has been claimed that each canto is inspired by one of Lucian's dialogues, and it has been implied that all of Lucian's dialogues have been utilized. But we read also that "El Cróton tiene poquísimos de Luciano."⁴ The most recent editor of El Cróton believes that the Greek writer has been followed "de muy lejos."⁵ One author refers to the "possible influence of Lucian,"⁶ while another concludes his article as follows:

Siempre se subraya la influencia de Luciano...Aparte el plan general de la obra, ¿cuáles, exactamente, son estas últimas influencias?

Although the author of El Cróton has identified eight of his Lucianesque sources, he apparently has misled some critics by giving Lucian credit only for his style, his characters, the cock and the shoemaker Micyllus, and the device of the dream. The work, the reader is told, is an imitation, not a "traducción a la letra ni al sentido." This is not true of many short passages based upon Lucian. These often are translated "a la letra," and more often "al sentido."

On other occasions the Spanish author has made many alterations. Material from one work of Lucian may be scattered throughout several cantos; related material from various works may be brought together into a single canto; or a suggestion of subject matter may be taken from Lucian with some other writer or writers furnishing the bulk of the story. Names, places, epochs, and historical references may be changed to make the account contemporary. Catholicism usually replaces paganism. There are innumerable expansions, contractions, and alterations of details.

1. An enumeration of the Lucianesque sources of El

Cróton begins with The Cock, which has provided the framework. Canto I opens by paraphrasing the first six speeches of Lucian's dialogue. In the next passage, in another later in the canto, and in still another in the third canto, our author has imitated several parts of the source which discuss Pythagoras and the transmigration of souls. In the second canto, he relates how Mars was caught with Venus after his sentinel had fallen asleep. This story taken from The Cock has been cited by one writer as a reminiscence of Ovid.⁸ The endings of the cantos, except the last one, copy that of the original. Some parts of the first canto based upon this source are recapitulated in the final canto, the twentieth.

2. The work entitled Remarks Addressed to an Illiterate Book-Fancier has supplied an episode to the first canto: the failure of Euangelista (Evangelus, in Lucian) to win a musical contest by trying to impress the judges with his elegant clothes and expensive lyre.

3. Alexander the Oracle-Monger has been imitated in the fourth canto. As the gallo describes his life as Alexandro, the two versions are similar in their introductions and in the accounts given of the impostors' early years, education, bad masters, accomplices, impressive clothes, ambiguous prophecies, attempts to prove a special connection with God, and irresistible charm for women, not to mention their complacent husbands. Lucian's Alexander advertises himself as an oracle.

He had begun sending emissaries abroad...his prophecies, discovery of runaways, convictions of thieves and robbers, revelations of hidden treasure, cures of the sick, restoration of the dead to life--all these were to be advertised.⁹

In copying this, the author of El Cróton mentions also the reconciliation of lovers, a point transferred from another passage of similar content in the source. To make the account contemporary, he has changed the finding of runaways (slaves) to the finding of lost people.

Publicué adiunar lo que estaua por venir, hallar los perdidos, reconciliar enamorados, descubrir los ladrones, manifestar los thesoros, dar remedio fácil á los enfermos y avn resuqitar los muertos.¹⁰

The Spanish Alexandro displays some of the imperfections of the philosophers, derided elsewhere by Lucian, together with those of Juan de Voto a Dios, whose name he sometimes assumes. Alexandro reappears in the twentieth canto.

4. Lucian's work The Runaways has influenced the character of Alexandro. This charlatan resembles the philosophers

censured by the Greek satirist in his motivation for entering the Church, his dislike for studying, in being called an ass, and in his special garb and staff, which serve to protect him. Like them, he finds living on charity to be as sweet as honey, is very greedy, and uses his religious position to seduce women.

5. Toxaris: A Dialogue of Friendship has provided the theme of the ninth and tenth cantos. The introduction, which reflects this source, is followed by an episode taken from the second of ten stories related by Lucian: the rescue of Alberto by his friend during a storm at sea. Part of the tenth canto follows the fifth tale in the Toxaris by giving an account of loyalty to an unjustly imprisoned friend. Lucian, however, is not the principal source.

6. Most of the twelfth canto has been based upon Icaromenippus, an Aerial Expedition. The cock has been Icaromenipo. The Greek protagonist is merely Menippus. Like the latter, Icaromenipo despairs of learning about the universe from the teachers of science and embarks upon a visit to Heaven. From the moon he views the mad life on earth. In the thirteenth canto, this source provides a picture of God receiving selfish prayers. Here are some specimens:

Icaromenippus:

"O Zeus, that I might be king!"

"O Zeus, that my onions and garlic might thrive!"

"Ye Gods, a speedy death for my father!"

"Would that I might succeed to my wife's property!"

"Grant that my plot against my brother be not detected." (25)

El Cróton:

Unos le piden que les dé vn reyno, otros que se muera su padre para heredarle. Otros suplican a Dios que su muger le dexé por heredero, otros que le dé vengança de su hermano; (Oríg., II, 202b)

In the fourteenth canto, we see that Icaromenipo, like Menippus, is received into Heaven, where he presents a petition denouncing the quarrelsome teachers of philosophy and theology and the religious sects. The ironic failure of the Olympian gods to carry out the punishment of the philosophers is reflected in the sixteenth canto.

7. Cantos XV and XVI describe a descent into Hell. The introduction of the first of these is a compressed version of

that in Dipsas, the Thirst-Snake. In the middle of the canto, Lucian's general discussion of the bite of the dipsas, illustrated by means of a description of a statue, has been altered to become an incident that befalls the soul of a heavy drinker.

8. Part of the sixteenth canto has been based upon Lucian's Menippus, A Necromantic Experiment. Icaromenipo now calls himself Menipo. In the previous canto, our author has described a frightened, unnamed person visiting Hell, but now Menipo, following the lead of his namesake, enjoys seeing sinners punished there. The principal features of the source have been copied. They are a decree that the rich shall be reincarnated in asses to serve the poor, and the idea that the life of the ordinary man is best, that philosophical speculation is folly.

9. The seventh and the twenty-sixth of Lucian's Dialogues of the Dead have been paraphrased in the sixteenth canto, where they complement the borrowing from the Menippus. Each explains the presence of a shade in Hell.

10. Lucian's lecture called Of Mourning has furnished the theme of the eleventh canto: the vanity of funeral pomp. Here, as he occasionally does, our author has turned to other sources for material apparently suggested by the Lucianesque work that he claims to be imitating. For example, he follows Of Mourning in stating that death is not terrible, but supports this assertion with arguments taken from Cicero and Erasmus. The canto features a critical description of the funeral of the Marqués del Gasto in Milan. The most extensive borrowing made from Of Mourning is in another canto, the fourteenth, where our author has imitated a skeptical treatment of the concept of Hades as envisioned by poets.

11. Almost all of the sensational seventeenth canto, the longest in El Cróton, stems from A Feast of Lapithae. The original recounts the fighting, lewd manners, and general depravity of the philosophers and teachers at a wedding banquet. In El Cróton, certain members of the clergy commit the same excesses while celebrating the ordination of a priest. Many names have been taken from the source, but there has been a studied attempt to interchange some of these and to alter the arrangement of details.

12. Lucian's dialogue The Liar provides the theme of the eighteenth canto, one fifth of which has been inspired by most of the opening passages of this source, together with a story taken from the body of the work. The idea is that people lie just for the sake of lying. This material

from The Liar introduces the long episode of the whale taken from Lucian's parody The True History, while part of the opening passage of the latter work, in turn, has been incorporated into the introduction of the canto based upon A Feast of Lapithae, discussed just above.

13. Besides furnishing half of the opening speech in the seventeenth canto, Lucian's The True History is the source of two-fifths of the eighteenth. A ship is swallowed by a whale containing forests and valleys, which the sailors explore. The Spanish version, expanded with material from other parts of the source, serves as a mise en scène for an allegory.

14. Two anecdotes from The Fisher, A Resurrection Piece, have been woven into the allegory in the eighteenth canto. They tell of the disappointing behavior of some trained apes, and of an ass that attempted the rôle of a lion. Lucian's satire on the greed of the false philosophers again has been aimed at the clergy.

15. The Dependent Scholar, an epistle, is the source of the entire nineteenth canto. Our author has utilized Lucian's detailed arguments as he depicts the prolonged anxieties and sufferings of the dependent, who finally discovers that he has sacrificed his liberty for no return at all. In contemporary dress, the dependent in El Cróton appears to be original. Lucian's scholar is obliged to care for a family pet on an excursion. His Spanish counterpart has been included in a list of characterizations presumably belonging to the Iberian peninsula.

Etched portraits belong to every part and period of the Peninsula. We think at random of...the squire on horseback carrying his mistress's lapdog in El Cróton.¹¹

The Greek version employs considerable rhetoric in a comparison of the evils of dependency to the tribulations of imprisonment and perils at sea. As expanded in El Cróton, the gallo recalls how he himself had suffered in prison and on a ship in a storm, and so he had, when reincarnated as the Alberto inspired by Lucian's Toxaris. This has caused one writer to accept these events as autobiographical.¹²

Although it often has not been recognized to be the case, there can be no doubt that the works of Lucian, at times followed closely and at others handled freely, were a very significant source of El Cróton.

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Recent Sainte-Beuve Publishing and Research

By Bruce H. Mainous, University of Illinois

Sainte-Beuve has often been called France's greatest literary critic. Although he has received some adverse criticism, the number of publications concerning him which have appeared in the last fifteen years indicate that his reputation is standing well the test of time.

Proof of the remarkable vitality of Sainte-Beuve is the number of editions of his works which have appeared in the last decade or so. Many of these recent editions have been edited and annotated by scholars able to make use of the latest results of continuous research. Thus, the publishing house of Gallimard has embarked on a beautiful and practical "Pléiade" edition of his works, of which four volumes have appeared, edited by Maxime Leroy.¹ Another experienced scholar, Maurice Allem, who had already given us annotated editions of the Lundis, has now performed the same service for Chateaubriand et son groupe littéraire sous l'Empire.²

It is not inappropriate that two of the great monuments of contemporary scholarship are devoted to Sainte-Beuve. These are the valuable and stimulating works of Jean Bonnerot, La Correspondance générale de Sainte-Beuve,³ of which six volumes have been published, covering the years through 1846, and the Bibliographie des oeuvres de Sainte-Beuve.⁴ The mere titles of these works do not indicate their scope and importance to the student of French literary history. The Correspondance générale provides not only the letters of Sainte-Beuve, but also painstaking annotations by Bonnerot, situating every incident in its proper sequence of events and identifying every name, where such explanations are in the least helpful. In addition, résumés are given of the relevant letters of Sainte-Beuve's correspondents, and a complete chronological bibliography of Sainte-Beuve's writings appears at the start of the letters for each year, together with a calendar of the year's principal events. Thus, in the Correspondance générale, we have the literary history of an epoch taken at its source, and in such rich detail that we arrive at a comprehensive, horizontal view of the period which it is rare to find in any one work.

As for the Bibliographie des oeuvres, it is invaluable for the insight it furnishes into the inspiration and method of Sainte-Beuve. Three volumes have now appeared. The first two, dated 1937 and 1949, establish the bibliography of Sainte-Beuve's volumes of collected critical articles other than the Lundis. A complete description of each article is given with the variants which appear in successive editions. The most minute details of the composition of each article are furnished, sources, research done, letters received and written, and notes taken from interviews. Volume three, dated 1952, and entitled

Chronologie de l'oeuvre de Sainte-Beuve et de ses lectures, is even more remarkable. It consists of two main divisions, the first of which is a chronological, annotated bibliography of all Sainte-Beuve's published writings, giving the books discussed in each article, references to material completing or rectifying the judgments of Sainte-Beuve, and identification of the files of Sainte-Beuve's own notes relating to the article. The second part provides a stupendous chronological listing of Sainte-Beuve's reading from 1827 to 1869, which Bonnerot calls the "mirror of Sainte-Beuve's work." This list gives for each publication the title, the library from which it was borrowed, the article for which it provided material, and the present call number. In short, too much cannot be said concerning the importance of these works to the literary historian and about the remarkable talent which realized them.

One of the most intriguing aspects of Sainte-Beuve publishing in recent years is the continued reappearance of his novel Volupté. As a novel this work has frequently received dubious acclaim, yet it has had since 1943 at least four editions in France,⁵ one in Switzerland,⁶ two in Italy,⁷ and one in Argentina.⁸ Sainte-Beuve's work on Proudhon likewise received international attention in the late forties, with editions in France,⁹ Italy,¹⁰ and Argentina.¹¹ Various other works have also traveled abroad in the form of translations into Danish,¹² English,¹³ German,¹⁴ Italian,¹⁵ Japanese,¹⁶ Spanish,¹⁷ and Swedish.¹⁸

At various times certain essays of Sainte-Beuve have served as introductions to the books of other authors, and this practice has continued in new editions of the works concerned, both in France and abroad.¹⁹

In addition to the Correspondance générale other volumes have appeared with previously unpublished letters. Lettres à deux amies²⁰ assembles Sainte-Beuve's correspondence of the period 1854 to 1857 with two provincial ladies who first knew him through his writings. This collection throws more light on an often ignored side of Sainte-Beuve's character, his kindness and genuine charity, in a series of letters which read remarkably like a novel. Jacques Vier, in Marie d'Agoult,²¹ has brought together some hitherto unpublished letters of Sainte-Beuve to the Comtesse d'Agoult which form a valuable supplement to the study of the literary life of the mid-century. Other letters have appeared for the first time in periodicals and include correspondence with Baudelaire and Madame Hugo.

The great mass of Sainte-Beuve's correspondence has not been the only source of inédits during this period. Although articles still unpublished are very rare, Jean Bonnerot has

presented one in the Mercure de France entitled "Les Idées de Louis-Napoléon Bonaparte,"²² which he dates as January, 1855, and Jean Pommier has published another in the Revue des Deux Mondes called "Des Gladiateurs en littérature,"²³ which Sainte-Beuve intended to place in the same review in 1840.

Although it is generally accepted that Sainte-Beuve's place in French poetry is a minor one, his poetic works none the less continue to receive some attention in the form of new selections, and various selections of his critical works have been published with such titles as Réflexions sur les lettres,²⁴ Extraits,²⁵ and Vues sur l'histoire de France.²⁶

Research and publishing on Sainte-Beuve have continued apace with the publication of his works. A very valuable article is "The Present State of Sainte-Beuve Studies" by E. M. Phillips which appeared in French Studies in 1951.²⁷ In this article the author reviews the history of Sainte-Beuve research to that date. The matter of Sainte-Beuve on America has been studied by MacClintock in his article "Sainte-Beuve and America,"²⁸ and the literary fortunes of Sainte-Beuve in America are treated by Mahieu in his book Sainte-Beuve aux Etats-Unis,²⁹ dated 1945, which includes a comprehensive bibliography of Sainte-Beuve publishing in the United States. The Revue d'Histoire Littéraire de la France observed the hundred and fiftieth anniversary of Sainte-Beuve's birth by devoting its entire final issue of 1954 to studies on him.

Very recently attention has been called to Marcel Proust as a critic of Sainte-Beuve, with the publication in 1954 of a book under the provocative title Contre Sainte-Beuve.³⁰ This is a collection of manuscripts from the unpublished notebooks of Proust, edited by Bernard de Fallois, and it includes the material published in 1950 with the title Le Balzac de Monsieur de Guermantes.³¹ Actually, much of the book does not deal with Sainte-Beuve, and it has for a subtitle "Suivi de Nouveaux Mélanges." The criticism of Sainte-Beuve is fragmentary, with the exception of two complete chapters, those entitled "Sainte-Beuve et Baudelaire," and "Sainte-Beuve et Balzac." Proust's points of disagreement with Sainte-Beuve are no small ones, but strike at the base of Sainte-Beuve's whole method. Proust says Sainte-Beuve was wrong in thinking that one could arrive at an understanding of an author's work by gathering data on the man. Sainte-Beuve's method of questioning the author's friends, of situating the writer in his group proved nothing. The "moi profond," the true ego of an artist, is never revealed in company, no matter how intimate; it is to be found only in his work, a product of seclusion. For Proust, Sainte-Beuve was simply a dilettante, with no conception of the true nature of literature.

This body of documents is of particular interest to scholars of Proust because they see in them the genesis of A la recherche du temps perdu.

In the matter of biography, Sainte-Beuve has been particularly well served by three eminent writers, Maxime Leroy, André Billy, and Maurice Allem, each one approaching the subject in his own way.

Maxime Leroy conceived his biography in the form of a trilogy. In La Pensée de Sainte-Beuve,³² published in 1940, he proposes to study the thought of a man whom he calls the initiator, promoter, or herald of all the great schools of his century. This is principally a study of the critic's literary thought, but it necessarily touches on his religious and social philosophies as well. Leroy, who calls Saint-Simonism the most broadly humane social philosophy of the nineteenth century, finds evidence of sociological preoccupation throughout the work of Sainte-Beuve. This aspect of Sainte-Beuve is developed fully in the second volume, La Politique de Sainte-Beuve,³³ 1941. Although this work follows the critic's entire career, the chapter dealing with Sainte-Beuve's relations in 1830 and 1831 with the Saint-Simonians takes up about a third of the book. For Leroy, Sainte-Beuve does not possess a purely literary mind; political and social preoccupations are direct and profound in his criticism, and he belongs as much to the history of the socialistic century as to that of the Romantic century.

Along with the study of Sainte-Beuve proper, Leroy in these two books gives an excellent background presentation of the philosophical and political movements of the nineteenth century. Leroy completes his trilogy with the Vie de Sainte-Beuve in 1947,³⁴ in which he follows Sainte-Beuve more directly in the events of his life.

André Billy has written the most complete biography of Sainte-Beuve to date, in Sainte-Beuve, Sa vie et son temps.³⁵ This was published in 1952 in two volumes called Le Romantique (1804-1848), and L'Epicurien (1848-1869). In his preface, Billy acknowledges his debt to Jean Bonnerot for opening to him the files of Sainte-Beuve's yet unpublished correspondence and remarks that his book might be called a commentary of the correspondence. His work is much more than that, however. He spent years gathering material from all sources, seeking out legal documents, making pilgrimages to spots visited or inhabited by Sainte-Beuve in quest of local details, surrounding himself with Sainte-Beuve's works and the results of all previous research on Sainte-Beuve. Billy has not fallen victim, as have other biographers, to the fascination of recounting Sainte-Beuve's moral evolution to the detriment

of other aspects. In a sense, Billy's insistence on the precise details of Sainte-Beuve's external life constitutes a fresh approach to a Sainte-Beuve biography. These volumes have several features which make them useful to the scholar. The chapters are short, each covering in detail a particular phase or aspect of the subject. The first volume has an outline summary of the whole work, and there is an alphabetical index of all proper names cited at the end of the second volume, which is particularly useful in this work which treats in detail Sainte-Beuve's contacts with his social and professional world.

The title of Maurice Allem's biographical study is Portrait de Sainte-Beuve,³⁶ published in 1954. The author's preface is valuable as an exposé of the method of portraiture developed by Sainte-Beuve, and at the same time it explains the peculiar place of this work among the increasing number of titles in Sainte-Beuve studies. The author does not consider this another biography of Sainte-Beuve, nor a study of his works, but a portrait, a literary portrait as Sainte-Beuve himself understood it.

The literary portrait, as Sainte-Beuve conceived and developed it, is composed of many elements. It is not merely a matter of utilizing copious biographies already drawn up, but of composing the portrait from those elements always dear to Sainte-Beuve, the personal correspondence and conversations of the subject, his thoughts, details of his character, his way of life. Sainte-Beuve recommends a portrait drawn from exact reality, a portrait of a face complete with its warts and its blemishes. The study must then extend to the most intimate details and secret chapters. Of course, such a study must recognize its limitations; it must not become a table or a catalog of minutiae. The critic must choose and arrange those traits which seem essential and significant. In creating his portrait of Sainte-Beuve, Maurice Allem has followed almost to the letter the precepts of his model. He has also brought together in résumé form the results of previous research, abbreviating where suitable, and at the same time providing precise details such as figures and proper names which add to the exactness of the picture.

Most of the writing on Sainte-Beuve during this period has consisted of studies on his thought, his personal and literary relationships, and his critical treatment of individual authors. Comparatively little attention has been given to Sainte-Beuve, the writer. Nevertheless, there are two original studies of this period which approach Sainte-Beuve from the standpoint of style and language.

The first of these is a doctoral dissertation submitted at Columbia University by Carl A. Viggiani, entitled An Introduction to Sainte-Beuve's Critical Vocabulary,³⁷ published on microfilm in 1952. The study is limited mainly to the publications of Sainte-Beuve's Romantic period. Viggiani's method is to find the key words in Sainte-Beuve's vocabulary, to organize them into coherent patterns, linking them with their satellite terms, and thus arrive at an explanation of Sainte-Beuve's critical thought. In so doing he finds that the most important term in Sainte-Beuve's critical vocabulary is poète, that it is the nucleus around which cluster the rest of the key and minor terms in that vocabulary. These associations show that, for Sainte-Beuve, poète is the equivalent of créateur, and that these words are linked with the term génie. Thus it is possible for Sainte-Beuve to speak of prose writers as "poets," and the writers most highly esteemed are those most creative, those endowed with original genius. Viggiani concludes that the term poète lies at the base of the entire structure of Sainte-Beuve's critical vocabulary, and that it holds the key to a reconstruction of the esthetics of his criticism.

The second of these stylistic, or linguistic, studies is the little book by Le Hir, published in 1953, called L'Originalité littéraire de Sainte-Beuve dans Volupté.³⁸ Volupté has received much diversified comment, but all its critics agree that it is an unusual book. This study explains why it is unusual, at least in the matter of style and language. The author first examines the vocabulary, and finds that it has many peculiar features, such as the use of obsolescent words, poetic terms, words taken in their primitive meanings, Anglicisms, neologisms, and other devices. In the same way, Le Hir examines the syntax and the figures of speech. He finds that Sainte-Beuve has a device of transposition, or the use of a physical epithet to interpret a sentiment, and conversely; in this he sees a whole system of pre-Baudelaire correspondences, and he says that here Sainte-Beuve is touching on the frontiers of symbolism. It is in this system of correspondences, the use of images to symbolize the inner movements of the soul, that Le Hir sees the basic originality of Sainte-Beuve. From this analysis, Le Hir concludes that Sainte-Beuve has broken with traditional rhetoric and is preparing the way for Symbolism.

Thus, some interesting conclusions have been reached as a result of the two stylistic studies just discussed. Viggiani believes that his study on the language of Sainte-Beuve from 1824 to 1830 is only the beginning, that there is much to discover by extending his method of analysis to the rest of Sainte-Beuve's writings. Le Hir's conclusion linking Sainte-Beuve with Symbolism is not new, although he has arrived at

this conclusion by a new route and with a considerable body of proof. Nevertheless it would seem that there is room for more clarification of the question of Sainte-Beuve's influence on his century. The whole matter of Sainte-Beuve, the Creator, offers a field for further exploration.

It is impossible to list here all the subjects involved in research on Sainte-Beuve during this period. Excluding publications of his own writings,³⁹ there have been since 1938 upwards of forty-five books about him or containing important references to him, more than a hundred and twenty-five articles, and a score of masters' and doctors' theses dealing with various aspects of his life and works. The international scope of this research is also significant, for it represents the work of scholars in France and a dozen foreign countries, representing Europe, the Orient, and America.

So much activity in Sainte-Beuve studies and the presence of the names of many of the foremost contemporary scholars suggest that Sainte-Beuve still holds a place of considerable importance in world literary history.

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39. Another selection of Sainte-Beuve's work especially worthy of note because of the interest it would have had for Sainte-Beuve, admirer and emulator of La Rochefoucauld and Vauvenargues, is Sainte-Beuve, Pensées et maximes, rassemblées pour la première fois et présentées par Maurice Chapelan (Paris: Grasset, 1954), 282 pp.

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Rainer Maria Rilkes
Aufzeichnungen des Malte Laurids Brigge
oder: Das Problem der menschlichen Existenz

By Eva M. Merrett, Adelphi College

In dieser Studie will ich versuchen zu zeigen, wie Rainer Maria Rilke als durch und durch künstlerischer Mensch sich zur Wirklichkeit stellt und wie er im Künstlerischen die Lebensfrage ausdrückt. In den Aufzeichnungen des Malte Laurids Brigge weist Rilke auf die Krisis des Menschseins hin. Es handelt sich in ihnen um den Menschen und um sein Schicksal. Der nackte Mensch und das grosse unerbittliche Sein, sie stehen sich hier gegenüber.

Ehe wir näher auf Die Aufzeichnungen eingehen, müssen wir die Form dieser besonderen Tagebücher betrachten. Man könnte von einem Stil der rein bildhaften Darstellung sprechen: weder findet wie in der Lyrik eine Spiegelung des unmittelbaren Gefühls statt, noch werden wie in der Epik Schicksale an einer Kette zeitlich geordneter Vorgänge mitgeteilt, sondern Bild reiht sich scheinbar regellos an Bild, Erlebnisse und Empfindungen vereinen sich zu einem Gebilde innerer Gesichte. Rilke schreibt selbst:

Es ist nur so, als fände man in einem Schubfach ungeordnete Papiere und fände eben vorderhand nicht mehr und müsste sich begnügen. Das ist, künstlerisch betrachtet, eine schlechte Einheit, aber menschlich ist es möglich, und was dahinter aufsteht, ist immerhin ein Daseinsentwurf....¹

Vor Maltes über alle Massen empfindlichen Aufnahmefähigkeit zerfällt die Totalität des Daseins in den unabsehbaren Reichtum der geringsten Einzelheiten. An Stelle einer materiellen Entwicklung in Raum und Zeit werden feinste Stimmungsnuancen hervorgehoben. Das Wesentliche ist, dass man in diesen hinterlassenen Papieren eines dem Untergange verfallenen Dichters mehr findet als die höchst privaten Meinungen eines Herrn Brigge, mehr als die Selbstbiographie Rilkes aus seiner Pariser Zeit. Die Grundidee dieses scheinbar wirren Konglomerats mannigfacher Erfahrungen und Einsichten ist nämlich, das Problem der menschlichen Existenz darzustellen.

Jetzt wird uns klar, warum diese Aufzeichnungen eine zentrale Bedeutung in Rilkes Gesamtwerk einnehmen. Begonnen in Rom im Jahre 1904, wurden sie erst nach langem Ringen in Paris im Jahre 1910 beendet. Man könnte als Motto die Zeile aus dem "Archaischen Torso Apollos" setzen: "Du musst dein Leben ändern".² Diese Forderung stellte Rilke an sich selbst,

als er den Malte begann. Denn er hat seinen Weg geändert unter den grossen Erlebnissen dieser Zeit, unter den Einflüssen von Russland, Rodin, Kierkegaard und Cézanne. Die Aufzeichnungen bedeuten für Rilke, ähnlich wie die Leiden des jungen Werthers für Goethe, eine dichterische Katharsis. Goethe und Rilke setzten alle ihre Geistes- und Gefühlsqualen auf das Haupt eines Geschöpfes, das sie nach ihrem Ebenbilde schufen. Die Problematik Rilkes eigener Kindheit wird in der Figur des Malte verkörpert, der seine Kindheit noch einmal "leisten" will. Doch Rilke bestritt, dass dieses Werk rein autobiographisch sei; er schreibt an Lou Andreas-Salomé:

Die gute Ellen Key hat mich natürlich umgehend mit dem Malte verwechselt und aufgegeben; aber niemand als Du, liebe Lou, kann unterscheiden und nachweisen, ob und wie weit er mir ähnlich sieht.--³

Es lösen sich hier Autobiographie und Fiktion ab. Der Hauptunterschied zwischen Malte und Rilke liegt darin, dass Rilke wie einstmal Goethe siegreich hervorgeht, während Malte untergeht. Im Laufe der Aufzeichnungen entfremdet sich Rilke seinem Malte mehr und mehr. "Malte . . . hat sich zu einer Gestalt entwickelt," so äussert sich Rilke; "die, ganz von mir abgelöst, Existenz und Eigenart gewann."⁴

Wir sehen so in der Person des Malte Laurids Brigge nicht nur eine Art Selbstbildnis, sondern in ihr wird die ganze Problematik des Daseins verkörpert. Daher wird Rilke von Bollnow, der seine Untersuchung im Lichte der Existenzphilosophie aufbaut, als der Dichter der menschlichen Existenz angesehen.⁵ Wie Rilke selbst bestätigt, zielen Die Aufzeichnungen auf einen DASEINSENTWURF.⁶ Um die Seinsmöglichkeiten der menschlichen Existenz geht es ihm, insofern diese nur unter gewissen Bedingungen zu verwirklichen sind. Wie immer Dichter vor Rilke Welt und Leben ansehen mochten, ob als Kosmos, Gesetzlichkeit oder Entwicklung, zugrunde lag ein gewisses Daseinsverständnis überhaupt. Das menschliche Dasein nach Heidegger "das Seiende, das wir je selbst sind, . . . dem es in seinem Sein um dieses Selbst geht,"⁷ wurde als In-der-Welt Sein schon vorausgesetzt. Für Rilke wird aber das Sein als solches nicht mehr als selbstverständlich angesehen. Mit den Aufzeichnungen brechen die existentiellen Fragen des Einzelnen in die deutsche Dichtung elementar ein: Herausgerissen ist hier der Mensch aus allen objektiven Seinszusammenhängen. Rilkes Figur des Malte ist ein einziger Ausdruck dieses AUSGESETZTSEINS und steht damit am Anfang der grossen philosophischen Bewegung des Existentialismus.⁸

Rilke gestaltet in seinem Aufzeichnungen dichterisch, was Kierkegaard philosophisch verkündet hatte: Der Mensch

ist ein EXISTIERENDER.⁹ Die zentrale Bedeutung, die das Erlebnis der ANGST in den Aufzeichnungen einnimmt, dürfte ohne Kierkegaards Begriff der Angst schwer verständlich sein. An einer Stelle heisst es: "Da ich ein Knabe war, schlugen sie mich ins Gesicht und sagten mir, dass ich feige sei. Das war, weil ich mich noch schlecht fürchtete. Aber seitdem habe ich mich fürchten gelernt mit der wirklichen Furcht, die nur zunimmt, wenn die Kraft zunimmt, die sie erzeugt."¹⁰ Wir finden eine ähnliche Stelle in Kierkegaard: "Wer hingegen in Wahrheit Angst zu haben gelernt hat, kann wie im Tanz dahingehen, wenn die Ängste der Endlichkeit aufzuspielen beginnen."¹¹ Rilkes und Maltes Urerlebnis ist diese ANGST. Die Angst zu bestehen, das Dasein "zu leisten", wird beiden zur ethischen Aufgabe. Mit dem grösseren Leiden und der gesteigerten Angst ist hier etwas Besonderes verbunden, was den sensitiveren Menschen von der blossen Masse unterscheidet, wenn Malte schreibt: "Die Angst, dass dieser kleine Knopf meines Nachthemdes grösser sei als mein Kopf; . . . die Angst, dass ich, wenn ich einschlief, das Stück Kohle verschlucken würde, das vor dem Ofen liegt, . . . --und die anderen Ängste. . . die Ängste."¹² Der Grundzug des Lebens ist furchtbar. Die Bilder des Grausigen enthüllen erst dann ihren wahren Sinn, wenn man sie verstehen lernt als einen Akt der Selbsterziehung. In dem Malte Laurids Brigge wird der Härtingsversuch eines Verweichelichten, Dekadenten beschrieben, der sich "feige" weiss, der nur allzu geneigt ist, sich abzuwenden und auszubiegen und der sich zum Hinsehen zwingt.

In Maltes Kindheit so wie in Rilkes hat das UNHEIMLICHE eine grosse Rolle gespielt. Die gespenstische Begegnung in Maltes Jugend mit der "Hand" ist eine dichterische Gestaltung dieses Selbsterlebten. Hier wird geschildert, wie das Kind in dem von der Lampe nur schwach erhellten Zimmer zeichnet, und sich dann in das Dunkel unter den Tisch hinabbeugt, um einen verlorenen Farbstift zu suchen. Wie es da mit der Hand den Boden abtastet, erkennt es plötzlich eine gespenstische andere Hand, die sich ihm entgegenstreckt. Es ist so das Erlebnis eines unheimlichen Gegenstandes, welches den Menschen bis in seinen innersten Grund erschüttert. Das Wesentliche ist hier die namenlose, im wörtlichen Sinn unaussprechbare Angst, die, von nun an Malte erfasst. Dieses Erlebnis wirkt weiter, um fort und fort Grauen zu gebären. Und genau dasselbe Unheimliche kommt an anderer Stelle zum Ausdruck, wo Malte es als "das Grosse" bezeichnet. In Maltes Erinnerungen ist überall die beängstigende Erfahrung, dass sich hinter der bekannten und harmlos scheinenden Oberfläche der Dinge ein anderes, geheimes und bedrohliches Leben abspielt. "Ungeborgen, hier auf den Bergen des Herzens,"¹³ ruft später Rilke in den Letzten Gedichten aus und gibt so das Gefühl dieser

rettungslosen Preisgegebenheit des menschlichen Daseins wieder. Wie Heidegger später von der "Geworfenheit" unseres Lebens spricht, so schildert Malte die Gefahren und Krankheitszustände in Paris. Man braucht nur an das Erlebnis Maltes zu denken, als er die letzte Mauer heruntergerissener Häuser erblickt: "Man sah ihre Innenseite Das zähe Leben dieser Zimmer hatte sich nicht zertreten lassen Da standen die Mittag und die Krankheiten und das Ausgeatmete und der jahrealte Rauch . . . und das Fade aus den Munden und der Fuselgeruch gärender Füße. Da stand . . . das Brennen vom Russ und grauer Kartoffeldunst und der schwere, glatte Gestank von alterndem Schmalze."¹⁴ Diese Stelle weist die akustischen, optischen und Geruchsreize auf, die auf den übersensitiven Malte einwirken. Grosse Veränderungen gehen in ihm hervor. Er scheint von Grund aus umzulernen und bekennt von sich: "Ich lerne sehen."¹⁵ Dieses Sehen bedeutet nicht allein den optischen Vollzug; es bedeutet penetrierendes Hindurchsehen. Denn das Gesehene bleibt für ihn nicht an der Stelle, "wo es sonst zu Ende war." Die Impression berührt den Existenzpunkt, und die Reflexion beginnt. Dieser Existenzpunkt ist angefüllt mit ANGST. Unter diesen Eindrücken sagt Malte von sich: "Ich habe ein Inneres, von dem ich nicht wusste. Alles geht jetzt dorthin. Ich weiss nicht, was dort geschieht."¹⁶ Er beginnt nun, nach den existentiellen Voraussetzungen des Daseins zu fragen.

In seinem Malte Laurids Brigge wirft Rilke die zwei grossen Themen auf, um die sich das ganze Leben gruppiert; sie bestimmen nicht nur Maltes Schicksal, sondern das Schicksal einer jeglichen Existenz: LIEBE und TOD. Ebenso wie bei Heidegger das Sein zum Tode die letzte Schwere in das menschliche Dasein hineinzwingt, so hat die Todesfrage auch Rilke auf allen Stufen seiner Entwicklung beständig begleitet. Er hat erkannt, dass das Vorbeisehen am Tod einer der Hauptgründe für die ungelöste Problematik der menschlichen Existenz ist. Der Tod umfasst die Urerlebnisse im Sterben nahezu aller Angehörigen Maltes, das grauenvolle Sterben in den Pariser Krankenhäusern sowie die geschichtlichen Bildungserlebnisse in Karls des Kühnen Untergang, in dem verschiedenen Tod der Päpste zu Avignon, dem Tod des falschen Demetrius und dem Tod des Jans sans Peur. In gleicher Gestalt tritt der Tod an die Betten der Hospitäler, wo die Sterbestunde "zwei Franks" kostet, wie in die Gemächer der Familie Brigge zu Ulsgaard. In dem "Hôtel-Dieu" sterben die Menschen fabrikartig in 559 Betten. Bei solcher Massenproduktion ist der einzelne Tod nicht gut ausgearbeitet, aber darauf kommt es auch nicht an. Malte ruft verzweifelt: "Wer gibt heute noch etwas für einen gut ausgearbeiteten Tod? Niemand Man stirbt: Voilà votre mort, monsieur."

Man stirbt, wie es gerade kommt"17 Malte wendet sich gegen dieses gleichgültige Sterben. Für ihn ist der Tod Kern einer Frucht, die mit dem Leben reift, organisch in ihm gewachsen, immer schon da als Keim, grossgezogen mit jedem Atemzug und endlich reif geworden. Als Gegensatz zu dieser fabrikmässigen Art des Sterbens erinnert sich Malte an den Tod seines Grossvaters, des Kammerherrn Brigge: "Das war nicht der Tod irgendeines Wassersüchtigen, das war der böse, fürstliche Tod, den der Kammerherr sein ganzes Leben lang in sich getragen und aus sich genährt hatte."18

Wie der Tod die menschliche Existenz bestimmt, so ist auch die LIEBE "ein Element des Lebens", um Rilkes eigene Sprache zu gebrauchen. Die Liebe zu allem Seienden ist das zweite grosse Thema der Aufzeichnungen, die hiermit ausklingen. Liebe und Tod reifen zugleich in Malte heran. Wie der Tod so erscheint die Liebe in den verschiedenen Erlebnisstadien von Maltes Existenz. Sie tritt auf als Urerlebnis in Maltes Liebesverhältnis zu seiner Tante Abelone, in seiner freundschaftlichliebenden Zuneigung zu dem kleinen Erik, als Bildungserlebnis religiöser Art in Christus und dem verlorenen Sohn, geschichtlich in Sappho und ihren Schicksalsschwestern, künstlerisch in der Teppichfolge der Dame à la Licorne und in Bettinas Liebe zu Goethe. Die Opferfreudigkeit und Hingabe des Weibes erfährt Malte durch seine Lektüren über die grossen Liebenden, wie die Portugiesische Nonne Marianna Alcoforado, Héloïse, Gaspara Stampa und Sappho. Das, was Malte sowie Rilke aus diesen Lektüren anzieht, das ist die stärkere Liebeskraft der Frauen, immer wieder enttäuscht durch den Mann, der ihnen mit seiner Zerstreutheit und Nachlässigkeit noch nie völlig entsprochen hat: "Sie haben Jahrhunderte lang die ganze Liebe geleistet, sie haben den vollen Dialog gespielt, beide Teile. Denn der Mann hat nur nachgesprachen und schlecht."19 Als Malte sich der Fragwürdigkeit der menschlichen Liebeshaltung innewird, mahnt er den Mann: "Könnten wir nicht versuchen, uns ein wenig zu entwickeln, und unseren Anteil Arbeit in der Liebe langsam auf uns nehmen nach und nach?"20 Hier klingt Rilkes Urerfahrung von der Ich-Du Beziehung an: dass die Liebe Arbeit ist und dass sie dazu da ist, dem anderen zu sich selbst zu verhelfen. Damit ist eine Erkenntnis bei Rilke entstanden, die weit über dieses Buch hinausgeht. Der Mensch lebt in einer Seinsverlassenheit. Malte ist hierfür ein Zeugnis: will er wieder aus der Gestaltlosigkeit des modernen Lebens heraus, so böte ihm die Entwicklung seiner Liebesfähigkeit eine Möglichkeit hierzu. Durch seinen harten Leidensweg erfährt der Gottsucher Malte, dass die einzig wahre Liebe die BESITZLOSE LIEBE ist: "Geliebtsein heisst aufbrennen. Lieben ist: leuchten mit unerschöpflichem Öle.

Geliebtwerden ist vergehen, Lieben ist dauern."²¹ Hiermit leitet Malte zu seiner Umdeutung der biblischen Legende des verlorenen Sohnes über. Für ihn ist diese Legende "die Geschichte dessen, der nicht geliebt werden wollte."²² Der verlorene Sohn zieht aus, weil die besitzen-wollende Liebe seiner Familie "das Geheimnis seines noch nie gewesen Lebens" antastete. Er geht wie Malte und Rilke fort von allen besitzen-wollenden Bindungen und erlernt langsam die wahre Liebe, "die den geliebten Gegenstand mit den Strahlen 'ihres' Gefühls zu durchscheinen 'vermag', statt ihn darin zu verzehren."²³ Damit beginnt für ihn "die lange Liebe zu Gott." Er fühlt, dass nur Einer dazu imstande sei, ihn wirklich zu lieben: GOTT, "der aber wollte noch nicht."²⁴ -- Aber mit dem Erlangen dieser Einsicht scheint Maltes Kraft verbraucht. Ausserhalb "des Hauses" scheitert Malte, weil er keine aktive Stellung dem Dasein gegenüber einnimmt und die Möglichkeiten eigentlichen Selbstseins nicht ergreifen kann. Maltes Unvermögen zu existentieller Verwirklichung durchzustossen, verursacht seinen Untergang. Malte kann sowohl das Negative als Künstler nicht bewältigen, wie er auch als Mensch unfähig ist zu existieren. In seiner übergrossen ANGST erfährt er die Problematik des ästhetischen Daseins noch radikaler als Jacobsens Niels Lyhne oder Thomas Manns Tonio Kröger. Er ist ein unsicherer Lebenskandidat, der in der Wirklichkeit zu "den Elementen des Lebens" nicht Stellung zu nehmen vermag.

Rilke hat es sich als Aufgabe gestellt, in seinen Aufzeichnungen die Quellen einer Innerlichkeit aufzuweisen, aus deren Fülle die menschliche Existenz sich unerschöpflich erneuen und unverletzbar machen kann. Durch Maltes Leidensweg weist Rilke auf die Problematik des modernen Menschen hin: auf seine Angst und auf seine Wehrlosigkeit dem Irdischen gegenüber und auf seine Sehnsucht nach der Liebe Gottes. Lassen Sie mich mit Rilkes eigenen Worten über sein Werk schliessen:

Was im Malte Laurids Brigge ausgesprochen eingelitten steht, das ist ja eigentlich nur . . . dies: Wie ist es möglich zu leben, wenn doch die Elemente dieses Lebens uns völlig unfasslich sind? Wenn wir immerfort im Lieben unzulänglich, im Entschliessen unsicher und dem Tode gegenüber unfähig sind, wie ist es möglich, da zu sein?²⁵

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1. Rainer Maria Rilke, Briefe aus den Jahren 1907-14, Herausgeber Ruth Sieber-Rilke und Carl Sieber (Leipzig:

Insel-Verlag, 1929), S. 95 II. April 1910⁷. Briefe werden von nun an zitiert als Br.

2. Rainer Maria Rilke, "Neue Gedichte: Anderer Teil," Gesammelte Werke (Leipzig: Insel-Verlag, 1927), III, 117. Gesammelte Werke von nun an zitiert als Wke.
3. Br. 1907-14, S. 147 (28. Dezember 1911).
4. Br. 1907-14, S. 95 (11. April 1910).
5. Otto Friedrich Bollnow, Rainer Maria Rilke (Stuttgart, 1951).
6. Siehe den Brief vom 11. April 1910, welcher auf Seite 1 abgedruckt ist.
7. Martin Heidegger, Sein und Zeit (Halle, 1935), S. 411.
8. In einem von dem Franzosen Angellos überlieferten Wort hat Heidegger einmal gesagt, dass seine Philosophie nichts anderes sei, als die denkerische Entfaltung dessen, was in Rilke dichterisch ausgesprochen sei. Siehe François Angellos, Rainer Maria Rilke: L'évolution spirituelle d'un poète (Paris, 1936), S. 322.
9. Rilkes Beschäftigung mit Kierkegaard zu dieser Zeit ist aus seinen Briefen ersichtlich. Der Malte wurde in denselben Tagen begonnen, in die auch die erste Erwähnung des dänischen Philosophen fällt. Am 17. März 1904 schreibt Rilke an Lou Andreas-Salomé: "Ich lese Sören Kierkegaard. Und diesen Sommer lerne ich Dänisch um ihn und Jacobsen in ihrer Sprache zu lesen." (Br. 1902-1906, S. 143). An die Fürstin von Thurn und Taxis berichtet er am 30. August 1910: "Jetzt lese ich Kierkegaard, es ist herrlich, wirklich Herrlichkeit, er hat mich nie so ergriffen." (Br. 1907-14, S. 111).
10. Wke. V, 196.
11. Sören Kierkegaard, Begriff der Angst (Jena, 1923), S. 162.
12. Wke. V, 79-80.
13. Wke. II, 42.
14. Wke. V, 57-59.
15. Wke. V, 9.
16. Wke. V, 9.
17. Wke. V, 13.
18. Wke. V, 21.
19. Wke. V, 160.
20. Wke. V, 162.

21. Wke. V, 290 (In Klammern gesetzt im Text von Rilke).
22. Wke. V, 291. 23. Wke. V, 294.
24. Wke. V, 300. 25. Br. 1914-21, S. 86 (8. November 1915).

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The Feasibility of Teaching Scientific
and Technical Russian without the Prerequisite
of a General Russian Language Course

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As long as there is no international scientific language, the problem of the dissemination of scientific knowledge will remain acute. Of course, there have been idealistic attempts to foster the widespread acceptance of such artificial languages as Esperanto, Volapük, Ido, and more recently the Latin-like Interlingua, but there appears to be little willingness on the part of any large portion of the scientific and technical world to accept this type of compromise. Therefore, we are left with only two so-called realistic or practical approaches to a solution of the problem. Either scientists and technical experts must be versed in the two or three most important foreign languages, in addition to their own native tongue, or the vast and increasing volume of scientific works must be translated, at great cost and with attendant loss of time.

The first solution is difficult but, as we shall demonstrate, at least feasible. The second solution--the total translation of important scientific literature--even when possible is certainly highly impractical and uneconomical. Although the mastery of one or more foreign languages for the specific purpose of scientific research is possible and even practical, certain problems of a methodological nature not yet settled by the language teachers militate against the successful realization of the fullest potentialities of such a solution. However, this approach to a continuous and intimate knowledge of the scientific achievements and developments in other countries has been employed for some time here in the United States. The almost universal requirement of a knowledge of one or two foreign languages for the Ph. D. degree, and sometimes even for the M. A. degree, is a clear indication that we recognize the high desirability of being able to read foreign scientific literature in the original.

Then the question arises as to what languages would be of most value in this connection. Up until a few years before World War II, most American academicians considered French and German the most important languages in which to follow the scientific achievements in other countries. Some universities added Spanish and Italian to the list of those languages from which Ph. D. candidates could satisfy their language requirements. These two languages were generally offered as substitutes for French and German in the fields of the social sciences.

In the last fifteen years, because of the very considerable scientific activity in the USSR, the Russian language has assumed a new and growing importance. However, the acceptance of Russian as one of the normal language requirements has not yet found a place equal to that of the other languages.

The authors of the present paper believe that there is an ever-increasing necessity for teaching scientific Russian in a rapid, practical way. Yet what is the present physical status of scientific Russian as a course or group of courses? To a certain extent, the answer to this question is given in factual and analytical terms in a series of reports for 1951 through 1954, prepared by Mr. N. W. Baklanoff, Chairman of the Committee on Teaching Scientific and Technical Russian of AATSEEL of U. S., Inc. Since it is not within the province of this paper to discuss figures of enrollment and the like, we shall content ourselves with a general quotation from the most recent report, dated November 22, 1954:

In many instances, science students, particularly those majoring in technical sciences, are very anxious to enroll in a scientific Russian course. However, since they feel unable to spare the time for the General Russian prerequisite, such students generally postpone taking the technical Russian course indefinitely, despite their recognition of its value.

In the present paper the problem is rather one of attitudes, that is: What are the present approaches to the role of scientific Russian and the manner in which it should be taught? In terms of dichotomy, the two approaches are: (1) the broad humanistic and academic or classical approach, and (2) a specific high-tension practical approach concerned with narrow goals and geared to the special needs of students of science and technology and workers already in the field whose leisure study time is generally quite limited. We do not mean to imply that these two main approaches are mutually incompatible. There is no incompatibility between Russian courses for the student of literature, history, and linguistics, on the one hand, and the scientific Russian course for the scientist, on the other hand. However, the shift of emphasis in the case of teaching scientific Russian without the prerequisite of general courses in the language should be understood by those teaching in the field of language and literature.

The academic and humanistic approach can be seen in its broadest terms in "The Language Curtain," by William R. Parker, Executive Secretary, Modern Language Association. In this excellent and worthwhile study, delivered in August, 1954, at Middlebury College, Dr. Parker appeals for an opening

of the language curtain down to the high school level, for a reinstatement and strengthening of foreign-language degree requirements in liberal arts colleges, and, in general, for a broad view of the problem of the teaching of foreign languages and cultures.

The authors of the present paper are heartily in favor of a liberal, humanistic approach to the study of foreign languages and cognate subjects, but we are concerned, too, with what can be done and what must be done in terms of the existing state of affairs with reference to the dissemination of scientific information. This brings us to a consideration of the feasibility of the practical limited goal: a compressed, compact Russian course for scientists and science students in their particular fields of endeavor, a course that can successfully dispense with general prerequisites.

At this point, it would be useful to quote some remarks from "Scientific Russian," a paper which appeared in The Modern Language Journal, Volume 32, No. 3, (March, 1948). The author of the article, Mr. N. W. Baklanoff, head of the Translation Service and in charge of foreign language seminars at Battelle Memorial Institute, states:

The first requirement of successful language teaching is the immediate recognition of the use to which the student will put his linguistic knowledge. The methods used in teaching must be adjusted to the objectives of the students.

Now we shall present, necessarily in brief form, the main characteristics of the method of teaching scientific Russian without general prerequisites which the authors have evolved on the basis of the teaching of the Russian language and literature in general, and of scientific, technical, and business Russian in particular. This experience includes several milieus: the university, the engineering school, and the research institute.

1. The first step in one of orientation. In this stage, the students are introduced to the contributions of Russian scientists of the past and particularly of the present. This has the effect of strengthening the student's motivation and therefore his incentive to study and absorb. At first blush, one's reaction might be: Why does the student already in the course have to be convinced of the importance of the language as a tool of research? In the first place, it is surprising to what an extent even the graduate student in science or the worker already in the field is often ignorant of the quantity and quality of scientific research being done in the foreign country or

area concerned. To overcome this problem, the authors use a study compiled by Mr. N. W. Baklanoff, as well as examples freely drawn from current journals, such as the Doklady Akademii Nauk of the USSR. In addition, there is another rather more subtle factor involved, which must be phrased tactfully: many engineers and scientists are somewhat impatient with what they consider to be an impractical type of study, and in many cases they are studying the language only because it is a degree requirement or because a superior has suggested that they take the course. When, however, the student is convinced--by facts which speak for themselves--of the practical value of being able to read the given foreign language, he becomes a much more enthusiastic student.

2. There is a need, in the initial stages, to give the students some easy-going, rather self-evident material in the foreign language. This is somewhat more easily done in Russian than, for example, in Czech. In Russian, in contrast to Czech and Hungarian, there is a strong tendency to use what one might call "pan-European" forms, e.g., words and neologisms derived from Latin and Greek, rather than original native terms and "calques" (i.e., German "Lehnübersetzung" or what we sometimes call "loan translation"). An example of such a "calque" is German Wasserstoff, Russian vodorod, and Polish wodór for hydrogen. Czech vodík "calqued" only the hydro- part. In general, however, Russian is content to use a straight borrowing, e.g., magnii for magnesium (Polish is even closer with magnez), but Czech has an original native invention: hořčík, meaning approximately: "(element) that burns (easily)." Another point is that Russian word order is, in general, fairly simple and very often parallels English word order; whereas Czech, a sister Slavic language, has complicated rules of word order resulting in inversions and rearrangements which tend to throw the beginner off.

Therefore, for the first few lessons, grammar, as such, is de-emphasized and the material is restricted to fairly self-evident short phrases, heavily interlarded with more or less international terminology or cognates phonetically close enough to the English terms to be recognized and to be retained with a minimum of helpful commentary and mnemonic devices presented by the teacher.

During this period, the student's only real chore is to learn the Russian printed alphabet. The script is not used until much later, if at all, and then only in connection with the memorization of the italic alphabet necessary because abstracts, parenthetical remarks, and the like are often printed in the italic form of the Russian alphabet. As a matter of fact, it is even possible, at least in the first few lessons, to dispense entirely with the use of the

Russian alphabet, transliteration being used instead. This is a matter of choice, but, in any event, it is useful for the student to have at his command the standard Library of Congress transliteration. In teaching the alphabet, it will be found that the science student or the engineer can be helped over this hump by drawing his attention to the parallels between those Greek symbols that he uses and knows and the corresponding Russian letters.

In general, it cannot be too strongly emphasized that the student should not be discouraged in the initial phases. One should not make a bugaboo of the complexity and extent of the grammatical apparatus of the Russian language. We all know that some Russian teachers are all too prone to underline the difficulty, structurally speaking, of the Russian language.

At this stage, the student learns how to recognize pan-European words in their Russian dress. He becomes accustomed to suffixes such as -atsiia and -icheski for -ation and -ic, respectively. He learns a few of the most frequent productive suffixes, such as -ost' or -nost' for -ity or -ness; for example, heterogennost' for heterogeneity or heterogeneousness. In this case, too, we are demonstrating the principle of the process of becoming accustomed to the Russian phonological approach: that is, the use of Russian g to represent the h sound of Latin, English, German, etc.

3. The previous stage overlaps with, or blends into, roughly speaking, a third stage, where slightly more grammar is presented functionally by means of simple sentences that are germane to one or another of the scientific fields of interest to the students. For example, the simple but fundamental contrast between the English and Russian handling of case relationships is brought out at this point. By parallel Russian and English phrases, the teacher points out the fact that English regularly shows the relationship between subject, verb, and object by the device of word order alone, the one important exception being our inflected pronouns; whereas Russian shows the same relationship through case endings, word order being of subordinate importance. At this stage, furthermore, one should not proceed on too sophisticated a level, grammatically speaking, because many otherwise highly trained and intelligent science workers have had almost no training in any foreign language and, furthermore, have had very little interest in, or experience with, an analytical attitude toward the inner structural workings of English itself. The points of comparison and divergence between the two languages should be pointed out, but linguistic terminology should be kept fairly simple and the examples functional. A consideration of the problems of vocabulary fits in at this point but, because of the detailed nature of

this problem, a separate section is devoted to this further on.

4. At this point, let us discuss the problem of how much time and energy should be spent on phonetics. Although it can be argued that the development of a good pronunciation might stimulate interest in the language or might reinforce the learning of vocabulary, the niceties of pronunciation are actually beside the point. The average engineer or science student is not interested in speaking the language; he is not interested in the esthetics of a good pronunciation. Such matters are impractical as far as he is concerned. He feels that time is being wasted, and the development of such an attitude tends to reduce his incentive. The teacher can expect a fair citation-form pronunciation from the student, mutual intelligibility being the criterion. It does no harm, for example, to point out to the student that the phenomenon of akan'e in standard Great Russian is parallel to the English slurring and reduction of unstressed vowels. Of course, the instructor should not use these technical terms but, rather, type-cases and easily remembered rules, for example: górod, pronounced góret, genitive singular góroda, pronounced góreda, but nominative plural gorodá, pronounced geradá which may be compared with the alternation in "able," with stressed a, but "ability," with an unstressed, dull vowel, a kind of shwa. (Shwa /shewa/ is here used in the sense of the reduced or blunted value of a vowel in atonic position, in those languages, such as Russian, English, and Portuguese, whose phonology emphasizes the opposition between strongly stressed and unstressed.) The main thing, then, is the visual half of the much-used and abused term "audio-visual." The adult student, especially if he is of a pragmatic bent, absorbs language much more easily through visual presentation--that is, the blackboard and book--than through auditory experience. The same warning previously voiced holds true here, also: Don't kill interest and incentive by paying too much attention to the correction of faults in pronunciation.

5. We have already made some remarks about the problem of vocabulary in connection with the conduct of the earliest lessons. In general, practical high-frequency subject-matter categories should be the aim in vocabulary building. The student will remember those words that appear in functional, interesting sentences, and he will remember them in connection with words covering associated idea. The vocabulary must be used and reused in such a manner, for example, as is the case in the well-known Hagboldt series of graded German readers. Vocabulary according to frequency--and by "vocabulary" the modern scientific linguist means much more than the mere lexical isolate--is a basic principle. Naturally,

frequency lists for science in general and for specific branches of science have not yet been worked out, so that the teacher is thrown back on his own common sense and experience. This common sense and experience are particularly valuable when the teachers are at the same time engaged in actual research and translation for scientific purposes. The present authors, for example, constantly have before them current Russian scientific journals and books in connection with their translation and abstracting for the Battelle Memorial Institute staff and the Battelle Technical Review. Existing scientific Russian texts are definitely useful, but are not built up on the scientific principles of work and idiom frequencies, nor are grammar and syntax, when included, handled in a functional, scientific way. (Dr. Jacob Ornstein has a review of two of these texts in his article, "A Decade of Russian Teaching: Notes on Methodology and Textbooks," The Modern Language Journal, Volume 35, No. 4, April, 1951.) Of course, all these textbooks may be used as collateral reading material, particularly in later lessons. However, we have a series of simple mimeographed lessons for the first half of the course and then use a series of selected readings, taken from up-to-date Russian scientific journals, covering practically the entire gamut of scientific subject matter. This material was first prepared about nine years ago by Mr. Baklanoff and has proved most useful in our courses. The main characteristics of this material are that phrases, short passages, and even brief articles to be translated are written in Russian words put together almost in English word order, gradually changing into standard Russian word order, including a series of more complicated Russian syntactical arrangements. In any event, as we have already noted, Russian word order is, in general, closer to that of English than is that of many other languages. However, our reading and exercise material does not remain static; new and different material is introduced in accordance with the desires and interests of the students. This flexible approach is extremely important in maintaining the incentive and sense of participation of the students.

Another principle much used in our pedagogical techniques is that of apperception. The student is constantly encouraged to relate the new or half-new to that which he already knows or can easily guess. In general, the student gains by doing some free translation of the next assignment. Let him dig out the meaning by a process of common-sense deduction, coupled with the vocabulary and grammar which he already has at his command. The new words and the new constructions learned in this way tend to stick, particularly when reinforced by the next lesson, in which more of the traditional explication de texte is employed. This method is particularly fruitful and easy to apply in the case of these special students in view of the fact that the science student or engineer generally

knows what the text is going to say. As he himself puts it, he can "dope it out." In a sense, this is the Gestalt approach, which emphasizes the totality and the assumption of some of the individual values on the basis of the total configuration and the anticipated extensions. Given three knowns in a sentence and one or two unknowns, the science student of scientific Russian can usually figure out the unknowns and give a complete translation. The values of x or of x and y in the sentence under consideration are variable only within very narrow limits, since the context is already part of the given. The particular sentence appears in a discussion of a specific subdivision of some branch of science or is a statement of a well-known principle, axiom, or process. Laborious analyses of each and every grammatical termination should be avoided. We must remember the major premise that the science student probably knows more about the particular piece of subject matter, as such, than the teacher, despite the teacher's à fond knowledge of the language.

6. This brings us to our next point, which is an attempt to define the role of the teaching of formal grammar in this type of course. Obviously, it is impossible to give even a brief outline of the grammar build-up in this paper. Furthermore, each teacher must necessarily develop his own variations in the order of presentation of grammatical elements. In addition to the remarks already made in this connection, let us emphasize that a recognitional knowledge of the basic grammatical markers should be all that is required of the student, particularly in the initial stages. The student need not be required to rattle off entire conjugations and declensions in the traditional manner. Another principle is that grammatical elements should be taught in terms of frequency, and the texts should be geared to their treatment and appearance. In this connection, it is interesting to note that at least one element of the morphology, generally considered to be of rather low frequency, is quite common in the language of scientific articles, and that is the present participle active. A specific example of how we handle this particular form is worthwhile. We may briefly note to the class that this form may be derived from the third person plural of the finite verb by dropping the third person plural marker and adding the formans -shchi (actually two formantes, or morphemes, together), equivalent to the suffix -ing in English when this suffix is adjectival in function. However, we should not waste time in making certain that the students can form all such participles. It is enough that they be able to recognize this form and its function without hesitation. In teaching the cases and conjugations, one should emphasize (a) the central type-forms, (b) the multiplicity of function of a given form, and (c) the learning of such forms and functions in the environment of simple and sensible phrases or sentences dealing with scientific

subject matter. The marker -a, a case ending with several distinctly different functions, is an example of the type of grammatical difficulty which requires not the old-fashioned rattling off of declensions but rather an intelligent arrangement and repetition of useful sentences and phrases incorporating examples of these functions.

7. We have dealt briefly with the problems of grammar and vocabulary, but an additional category that combines the two, namely, that of word building, must be mentioned. The students can be taught word derivation and a straightforward, practical kind of etymology, not as an exercise in historical linguistics, but as a very useful tool for developing Sprachgefühl. Since a large percentage of the word-building suffixes and prefixes in Russian are still productive, as compared with English, which has many more frozen than active affixes, one can very profitably teach the functions of many Russian affixes. The students "cotton to" this, and it particularly appeals to the scientific element in that, to a certain extent, new meaning is predictable, and derived forms often follow a rather logical semantic sequence. Of course, the student is warned and, in any event, soon takes cognizance of the fact that derived forms often take on surprising new meanings. Through well-chosen examples in English, the students can be made to realize that very similar semantic shifts due to metonymy, association, and other processes are represented by etymologically associated words in English. It is amazing how quickly engineers and research workers who have had little or no language training pick up the ability to follow through on word formation. They enjoy guessing meanings according to the logical techniques taught them. Take the word predel: one need not analyze it beyond this point, since we are interested in practical etymologizing. For classroom purposes, predel is the basic etymon, the starting point of our lexical build-up. Then, such words as opredelenie, opredeleniye, predel'nyi and nepredel'nyi demonstrate several of the principles of word derivation. The principle of thinking on the levels of both the Anglo-Saxon words and the Latin and Greek words in English is exemplified. The ability to add -ing or -ation for the meaning of the Russian suffix -enie, -anie, -iatiye, etc., is demonstrated. The student learns the use of the prefixes o- and ob-, not only in the sense of "around" and "against," but also in the sense of causation, or simply as a device for converting a noun into a verb or verbal noun. Predel and its derivatives provide an example, too, of the fact that two plus two does not necessarily equal four in word building, since predel'nyi means not only "limiting, boundary, terminal," but also "maximum" and, in the chemical sense, "saturated," this last meaning deriving from the notion "up to the very limit or end." In other words, although word building uses elements whose range of meaning may

be great and combinations whose possible meanings are variables implicit in the range of possibilities of the separate elements and alterable by associations in the semasiological development of the word, there is enough of the predictable and enough parallelism with English (that is, English and its foreign element) to make the game of feeling for the new meanings interesting to the pattern-minded engineer.

To summarize, we de-emphasize the rigid memorization of formal grammatical desinences and emphasize the recognitional knowledge of a much broader range of what might be called the morphology of word building. Of course, all teachers do a certain amount of explaining of word derivation, but the fact of the matter is that most teachers spend an inordinate amount of time teaching formal grammar, whereas, for the purposes of developing lexical flexibility and breadth--and by that I mean the ability to get away from constant reliance on dictionary thumbing--the concept of morphology for the classroom should be extended from the traditional realm of conjugation and declension into the extensive and admittedly much more variable realm of word derivation.

Another aid in the teaching of word formation is the development in the student of the ability to recognize consonantal and vocalic alternations. The problem of sandhi adjustments can be handled very simply, not as an esoteric problem in historical phonology, but as a problem in practical descriptive linguistics. The students can learn to recognize etymological derivatives or more easily remember the associations once the new word is learned if they have been taught the main consonantal and vocalic alternations. For example, mésto and pomeshchát' illustrate the st > shch alternation. The students are reassured as to the benefit of such simple rules especially if English parallels are noted and Russian words typifying the rules are given. As a matter of fact, English has an exact parallel to the example just mentioned: "Christ" and "Christian," with the st sound opposed to the sch or shch sound. The science student, in particular, is impressed by the practical value of such easy rule-of-thumb aids, and soon enjoys the game of finding in Russian the type of alternation he can be shown in English: e.g., native/nation/nature. Even the ablaut phenomenon of sing/sang/sung/ is reflected in such Russian pairs as nesti/nosit'. However, the teacher must avoid turning these rules-of-thumb into linguistic chores.

8. Under Section 8 of the syllabus, since, according to Army usage, this is where all the odd cases are thrown, we include some miscellaneous notions. For example, although we have mentioned the use of mnemonic devices as used by the teacher, we have neglected to point out that the type of

student that takes scientific Russian, or some other language, dotes on developing his own mnemonic devices. Although they may seem illogical and certainly unetymological from the point of view of the teacher, the student's use of such devices should be encouraged.

Another stray point which may not have been emphasized sufficiently is the need to have prepared syllabi for the various levels and interests of the students.

It may also be noted that the method of teaching scientific Russian successfully used in our Battelle Memorial Institute courses, although specifically geared to the needs of research engineers and graduate students, can be adapted easily to teaching on the undergraduate level.

Despite the fact that the importance of a knowledge of scientific and technical Russian is being recognized more and more by our Government and by many technical colleges and research institutions, the enrollment in such courses is actually on the decline. Several factors are involved in this: the shortage of teachers qualified for this specific task, the low salaries, the lack of comprehensive, functional textbooks, and the like. However, it is not within the scope of this paper to analyze these factors in the detail that they deserve.

Since the advancement of scientific knowledge in general is based on the contributions of many nations, we must be aware of new scientific developments and discoveries anywhere in the world. Inasmuch as the countries behind the Iron Curtain rarely participate in the open exchange of scientific ideas and information at international conferences, we must develop here in the United States, as our chief instrument for keeping abreast of the scientific activities of the USSR, an extensive body of scientific personnel capable of understanding scientific and technical Russian, the key language, not only in the USSR, but also in all the satellites.

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Sweden's Modern Muse: Exploded Sonnets
and Panic Poetry

By Richard B. Vowles, University of Florida

To most of us, modern Scandinavian literature is the novel, and, as such, all too often a fairly dreary resuscitation of Viking virtues. What little drama we hear about is warmed-over Strindberg, and the poetry is virtually unknown. Space will confine me to Swedish poetry, but that is well; for the Swedes, sequestered from the political upheavals of the sister countries, have preserved a poetry of great bulk and vigor, satisfying in its ratio of tradition to revolt. This is what one would expect of the country of "the middle way."

I hope that I am striking at the heart of modern Swedish poetry by isolating the two phrases of my title: "Exploded Sonnets" and "Panic Poetry." These catch phrases belong to the rationale and practice of two key poets in Sweden--Erik Lindegren and Artur Lundkvist. I shall be concerned with their poetry as "concrete universal": for its individual qualities and for what might be called its barometric import. Why barometric? Obviously the phrases reflect a contemporary state of mind, the mind of an atomic age. Shall we say that we are dealing with the extrapolation of the wasteland mentality, that the fear in a handful of dust has turned to panic? Shall we consider the exploded sonnet the ultimate in disintegration of poetic form, the end-product of poetic fission? Let us have a look at the poets and their poetry.

Artur Lundkvist is probably the most prolific, most ubiquitous man of letters in Sweden today. While his poetry is no longer fashionable, he exerts a kind of legendary power among the young literati, based upon the reputation he established in 1929 when he and a handful of similarly minded poets appeared in a volume called De Fem Unga (The Young Five). This central document of a neo-romantic doctrine called "vitalism" marked the beginning of the modern period in Swedish poetry. All of this poetry was of the soil, embraced the primitive, eschewed the academic in all shades and forms, sought out the great Life Force or some such Laurentian entity. As such, it contrasted strongly with the intellectual movement of which Auden was center, at about the same time, in England.

Some seventeen years and ten volumes later, Lundkvist arrived at the term "panic poetry" to describe his lyricism. It seems to me that the term is admirably meaningful in that it concentrates into one word a career of poetry and a shift of poetic values which we have seen in the past three decades. First, and quite obviously, it insists on the climate of heightened terror that prevails in Lundkvist. If poetry is an imitation of life, this climate is proper, however disturbing.

Second, what is panic is of Pan; indeed Lundkvist's pagan deity is unmistakable. Divinity and sensuality are often compounded. Of woman, Lundkvist writes:

Your lusting call comes
from the depths of the fountain. Your glance is
a scythe in the untamed grass of my dreams.
Your temples: the first swallows of spring
over rain-wet roofs. Your eyelashes:
the black in the poppy's petals. Your breast:
a snow landscape where the sun sets...your loins:
inscribed with a god's blind initials.¹

The satyr image is at the very heart of Lundkvist's poetry. This lusty, lusting god is an expressive symbol of the attempted fusion of ecstatic belief and abandoned sensuality.

How did Lundkvist's poetry evolve from a kind of wild, orgiastic optimism to the desperation implicit in the term "panic"? Through the controlled delirium of the surrealist experiment. Panic poetry is, by definition, "a sudden and convulsive poetry, throwing itself forward in startling leaps, fragmentary but intensive, even in its omissions." The notion of the convulsive is straight out of Breton, and in fact Lundkvist as man and poet has much in common with Breton. His theory also, by admission, derives from the Chilean poet Vicente Huidobro's creacionismo, a by-product of French surrealism.

What, finally, are the implications of Lundkvist's shift from Pan to panic? Panic, poetic or otherwise, is a central emotion of our time, and Lundkvist's evolution suggests that it is the product of Pan-worship, of a divided allegiance to body and soul. We have a kind of mythic and semantic verification in that panic is said to have been a state induced by the appearance of Pan with his disparate divine and bestial members. But it would be a mistake to plot social history from the performance of one poet.

Panic implies what is dangerous to poetry: a loss in form. If there is a loss in total unity in Lundkvist, with this loss comes partial gain. "Panic," as Lundkvist conceives it, creates that strange brilliance of kaleidoscopic images--those things that flash through the mind in the moment of fear. Lundkvist's saving grace is that he can capture what Cocteau has described as "the lustre and detail of the images that emerge from the deep night of the human body." Lundkvist's images send off a concentric radiation like Van Gogh's lightbulbs. There is a highly charged poetic content in "eyelids heavy as tropical fishes," starvation "fastening green lilies at the temples," a woman "like a waterlily in a lightbulb,"

a priest "a flute without holes," the wind "paring the landscape like a fruit," and night "with lips of stone." Lundkvist's imagery gives his poetry the fire and continuity of a chain reaction. Therefore, in the term "panic" we should not see merely the landscape of terror and despair, but the brilliance of vision which may lead us away from it. However fevered it may be, it is vision nonetheless.

And now for Erik Lindegren and the exploded sonnet. In 1942 he published privately a slim volume entitled The Man Without a Way; four years later a critical symposium on the subject of lyric modernism turned into an enquête revolving around the author of that volume. At present Lindegren is enjoying the prestige that was Lundkvist's in the thirties.

The Man Without a Way is a document of the mad and fragmentary world of ordinary man. Its stamp is anonymity. The poems are untitled, except for Roman numerals, and printed in lower case. It is a sonnet sequence without the paternal blessing of Wyatt and Surrey. To be exact, Lindegren's poems are sonnets only by virtue of having fourteen lines. They consist of seven unrimed couplets of a free verse that sometimes seems to focus into blank verse. It is this approach and withdrawal from regularity, by the way, that gives the poetry a kind of contrapuntal charm. But what is most interesting is that Lindegren cultivates the idea of the fragmentary. Just as Whitman's fiction was to reflect the expansive, formless American continent in a similarly amorphous verse form, so Lindegren is mirroring a splintered universe in a splintered kind of poetry. Let me quote one complete sonnet:

I saw him shiver in the harsh light of consciousness
while algae dropped snails and scum from his limbs

I saw him hold his breath for four black days
waiting for the day to put a question

I saw the evening go by with wonder in its face
the wonder which is worse than recognition

I saw him tortured by all that he loved
and how his heart sank to fill the emptiness

I saw him bowed by the earth's unmoved hate
reduced to the grim secrecy of a metronome

I saw him clutch at the skirt of the past
and his divining rod bend smiling toward the void

I saw his mouth spread into a crucified X
a simple equation for torture of the third degree

Fragmentary, yes; but how much else. Lindegren's poetry has flow, the continuity of iteration. Here is the figure of anaphora which has reinforced poetic substance since Greek times. It amounts to a kind of rhetorical turn of the screw: I saw him hold his breath/ I saw the evening/ I saw him tortured/ I saw him clutch/ I saw his mouth spread...The repetition accentuates the irrevocable along with the observable. Sometimes Lindegren utilizes what might be called "an infinitive maneuver":

To shoot an enemy and to roll a cigarette
to flame up and die like a beacon in a storm

to sit like a fly in the net of the interested
to think yourself born unlucky when you are only born

Repetition, again, is something more than cohesive agent; it amounts to a nice syntactical balance between past and future. The infinitive marks a separation from time. "To do this or that" is a way of consolidating a past position for a future action. It suggests preparedness for whatever panic may approach. Another kind of anaphora:

how hastily the dress is thrown...
how the state of the world stains...
how birds of the empty crypt...
how sadly your questions triumph...
how the words rebound in the wind...

Inevitably one asks "How, how, how?" Impatience, desperation, despair accumulate. This is an acrostic strategy that has not, to my knowledge, been exactly matched in any poetry. In addition to anaphora, there is wonderful balance between rich imagery and such spare dramatic statement as:

to be a function of all that does not work
to be something else or not to be at all

In short, what seems nominally to be the utter fragmentation of poetic form is really nothing of the sort. There is a most effective kind of structure and, it might be added, a rich inner music. Suites, the title of Lindegren's latest volume, gives some indication of the musical promise in his poetry.

I should like to think that this brief study has done something more than shed light on the poetic situation in the small, well-ordered country of Sweden. Sweden was considered the political sounding post of Europe during the last war; to a degree Sweden is the literary sounding post of Europe today. In its world of "panic poetry and exploded

sonnets" we might see no more than the gloomy panorama which Lewis Mumford describes as that of modern writing, a world of "surrealist man, disembowelled like a Dali figure, kicking his own severed head across a blasted landscape." We might, but we should not. I believe literary form to be, within its domain, transcendent. In panic there is imagic vision; in these exploded sonnets there is drama and impact and unexpected cohesion of form. If the catch phrases of Lundkvist and Lindegren look to be pointing toward the abyss, the essential imagery of the one and the music of the other point toward survival. Creative survival lies in a sense of form. We must look beyond the catch phrases for the real thing. In short, we may learn something from the barometer of Swedish poetry.

Note

1. Crossroads (Stockholm, 1942), p. 59. All translations are my own.

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Some Significant Recent Books in the Field of
Romance Languages and Literatures*

Enrique Anderson Imbert. Historia de la literatura hispanoamericana. Mexico, Fondo de Cultura Económica, 1954. Pp. 430.

This important new history surveys Hispanic-American literature from the beginnings through 1953. Facile and learned at once, Anderson Imbert has produced a highly readable manual which supplements the work of the late Pedro Henríquez Ureña, Las corrientes literarias en la América Hispánica (second ed., 1954). The bibliography is short but practical.

Dora M. Bell. Etude sur le Songe du vieil pèlerin de Philippe de Mézières (1327-1405) d'après le manuscrit B.N. 22542; document historique et moral du règne de Charles VI. Geneva, Librairie Droz, 1955. Pp. 208.

Le Songe du vieil pèlerin (1389) deserves attention for its intrinsic merit as well as for its importance as a document of fourteenth century European civilization. Within this frame of reference Professor Bell analyzes the work in detail, revealing a very substantial knowledge of the life and thought of the age of Philippe de Mézières. Thirteen closely printed pages of bibliography will be valuable for students who propose to give further attention to individual aspects of Le Songe du vieil pèlerin.

Konrad F. Bieber. L'Allemagne vue par les écrivains de la résistance française. Préface d'Albert Camus. Geneva, Librairie Droz, 1954. Pp. 181.

This revealing study, originally a Yale doctoral thesis, discusses the backgrounds of a new literature in defeated France, the prose of the resistance, the discovery of a vaccine against hate by the patriotic poets, Albert Camus and the rejection of hate, and Vercors as an advocate of an intelligent man's variety of international friendship. There is an extensive bibliography of careful documentation of each chapter. Bieber's book describes a significant aspect of twentieth century French literary history and deserves wide attention.

Lester G. Crocker. The Embattled Philosopher: A Biography of Denis Diderot. East Lansing, Michigan State University Press, 1954. Pp. 442.

*In each subsequent issue of the Kentucky Foreign Language Quarterly significant books received for review will be listed with short annotations. The classical, mediaeval, Romance, and Germanic fields will be covered in rotation.

Only slightly encumbered with documentary apparatus, this lively biography places many aspects of Diderot's career in a new perspective. Crocker devotes his special attention to Diderot as a philosopher and encyclopedist rather than as a creative writer. He treats the philosophe's eccentricities with sympathetic understanding, but he draws together all the threads of a highly diversified career into a coherent whole.

Margaret Crosland. Colette: A Provincial in Paris. New York, British Book Centre, 1954. Pp. 282.

Well armed with extensive quotations from Colette's works, this timely book is a useful introduction of the late writer to English-speaking readers. Colette wrote about herself constantly, and this fact has made her an unusually apt subject for the analytical biographer. Miss Crosland has done a good job of selecting and translating passages from Colette's work.

Marguerite L. Drevet. Bibliographie de la littérature française 1940-1949. Geneva, Librairie Droz, 1955. Pp. 644.

This supplement to the great bibliography of H. P. Thieme is a must for the reference apparatus of all students of French literature. Drevet has covered the critical literature on French literary history during the past decade comprehensively, and she has listed all editions (including translations) which could be identified. The arrangement is alphabetical by author and chronological under each author.

Rose M. Dyson. Les sensations et la sensibilité chez Francis Jammes. Geneva, Librairie Droz, 1955. Pp. 143.

This sensitive and well organized study of a basic aspect of Jammes' poetry reveals many aspects of his work which the casual reader may overlook. In addition to a short biography, the work contains chapters on the emotions, erotic sensibility, affectionate sentiments, animals and things, individual psychology, and religious sentiment in Jammes' works. Two concluding chapters deal with Jammes' art and style and critical opinion of his work.

Pierre Flottes. Leconte de Lisle: l'homme et l'oeuvre. Paris, Hatier-Boivin, 1954. Pp. 159. ("Connaissance des lettres," 40.)

Flottes applies psychoanalysis to Leconte de Lisle's poetry and also reveals him as a highly personal poet. Although much of Flottes' material is based on his earlier biography, Le poète Leconte de Lisle (1929), his new presentation offers a certain perspective not so obvious in the book published a quarter of a century ago.

Henri Frei. Le livre des deux mille phrases. Geneva, Librairie Droz, 1953. Pp. 92. ("Société de publications romanes et françaises sous la direction de Mario Roques," XL.)

Frei's list of 2,000 practical sentences will be useful to French teachers both in the classroom and in the preparation of grammar and readers. There is an introduction describing the method, and the list is classified according to the most important and frequent human thoughts and activities.

René Fromilhague. La vie de Malherbe: apprentissages et luttes (1555-1610). Paris, Armand Colin, 1954. Pp. 452.

René Fromilhague. Malherbe: technique et création poétique. Paris, Armand Colin, 1954. Pp. 665.

For practical purposes this distinguished doctoral thesis (presented at the Sorbonne) should be considered as a two-volume work. The first book is a detailed biographical study of Malherbe until 1610, and the second is a meticulous investigation of Malherbian prosody. Fromilhague not only reveals a sharp critical sense, but also buttresses his opinions with statistical analyses. Both volumes are, of course, thoroughly documented.

Josef Gregor. Der Schauspielführer. Band III. Stuttgart, Hiersemann, 1955. Pp. 307.

The third volume of Gregor's collection of résumés of world dramatic literature includes nine Italian, eleven Spanish, sixty-two French, and six Rumanian plays, all from the late nineteenth and twentieth centuries. The second volume contained the earlier dramatic literature of the Romance languages. There is a detailed analysis of each play signed by one of the collaborators. This work is an indispensable part of the reference apparatus of any student of modern literature.

James Douglas Haygood. Le vocabulaire fondamental du français; étude pratique sur l'enseignement des langues vivantes. Geneva, Librairie Droz, n.d. Pp. 159.

This study will prove to be exceptionally useful for teachers of beginning French. Employing an exemplary method for determining his basic lists of 69 and 2,000 words, Haygood also pays appropriate attention to related studies by other authorities in this field. The first part of the study deals with the method for establishing the vocabulary, the second with the practical aspects of teaching modern languages.

Pedro Henríquez Ureña. Las corrientes literarias en la América Hispánica. Second edition. Mexico, Fondo de Cultura Económica, 1954. Pp. 340.

This second edition of Joaquín Diez-Canedo's translation of the work that appeared originally in English as Literary Currents in Latin America (1945) deserves a place on the shelves of all libraries that own the other editions. The splendid bibliography has been expanded with some recent titles, and the translator had the advantage of using the notes of the late author to facilitate his use of the Spanish idiom. The index is unusually complete and usable.

Edmond Jaloux. Avec Marcel Proust, suivi de dix-sept lettres inédites de Proust. Paris, La Palatine, 1953. Pp. 153.

Jaloux, who died in 1949, was a life-long admirer of Proust. This volume brings together Jaloux' more important critical essays on Proust, and these studies are perhaps the most significant that have appeared in print so far. The Proust letters shed much light on the writer as a critic.

Edmund L. King. Gustavo Adolfo Bécquer; From Painter to Poet. Mexico, Editorial Porrúa, 1953. Pp. 331.

King examines the mutual inter-relationships of painting and poetry and subsequently he makes a case study of Bécquer the painter, Bécquer the prose writer, and Bécquer the poet. On pp. 164-323 there is a concordance of Bécquer's poetry which lends the book an especial value as a reference work. The concordance and the critical essay together offer convincing evidence that Bécquer "painted, or rather, sketched, as a writer" (p. 38).

Marianne Mercier-Campiche. Le théâtre de Giraudoux. Paris, Domat, 1954. Pp. 300.

This exhaustive study of Giraudoux' dramatic work is written with the enthusiasm of an admirer, but it is also full of stimulating and perceptive ideas. The author attempts "l'explication des textes par les textes eux-mêmes" (avant-propos) and succeeds in attaining an unusual degree of critical objectivity.

A. Parménie and C. Bonnier de la Chapelle. Histoire d'un éditeur et de ses auteurs: P.-J. Hetzel (Stahl). Paris, Albin Michel, 1953. Pp. 685.

The history of publishing houses and their archives is always a fruitful source for studies in literary history, but the unusual life, business, and creative work of P.-J.

Hetzel lend a special significance to this work. Few other nineteenth century French publishers had equally fascinating literary relationships with their contemporaries, and the authors of this work exploit them fully to give us a fascinating chapter of nineteenth century French literary history.

Walter T. Pattison. Benito Pérez Galdós and the Creative Process. Minneapolis, University of Minnesota Press, 1954. Pp. 146.

Pattison's sensitive awareness of Galdós' artistry and his well balanced consideration of the materials as well as the processes of Galdós' creative work make this an outstanding critical study. The examination of Gloria and Marianela occupies much of the book and is perhaps its most valuable contribution to Galdosian studies. In all respects this work is a valuable contribution to Spanish literary life of the 1870's.

Pierre Salomon. George Sand. Paris, Hatier-Boivin, 1953. Pp. 176. ("Connaissance des lettres," 38.)

Although far more attention is given to George Sand's life than to her creative work, this little volume is a neat package bringing together the known facts of the writer's life and offering independent observations of much value. Like other volumes in this series founded by Paul Hazard (and originally known as "Le livre de l'étudiant"), Salomon's vademecum will prove to be a useful introduction to the more detailed literature.

Edward D. Sullivan. Maupassant the Novelist. Princeton, University Press, 1954. Pp. 199.

This detailed study of Maupassant's longer fiction considers each novel in detail and also examines his contributions to the Gil Blas and the Gaulois. Sullivan pays appropriate attention to Maupassant's vital and constantly evolving personality, a factor of major significance in his creative work. While the study is not definitive, it covers the field outlined by the author satisfactorily and is written in a facile and readable style.

R.-L. Wagner. Supplément bibliographique à l'Introduction à la linguistique française 1947-1953. Geneva, Librairie Droz, 1955. Pp. 72. ("Société de publications romanes et françaises sous la direction de Mario Roques," XLVII.)

"Cet opuscule apporte une suite à mon Introduction à la linguistique française /1947/, et plus spécialement à la section V intitulée Grammaire" (p. 5). Wagner analyzes the contents of some fifty journals and fifteen homage volumes

and also records monographic works. The arrangement is classified, and there is an author index. It is an indispensable reference tool for any student of French linguistics.

Bruce W. Wardropper. Introducción al teatro religioso del Siglo de Oro (Evolución del auto sacramental, 1500-1648). Madrid, Revista de Occidente, 1953. Pp. 330.

This is the first major work on the auto sacramental since Mariscal de Gante's Los autos sacramentales desde sus orígenes hasta mediados del siglo XVIII (1911). It points out the origins of the genre in the Catholic reform in Spain and develops a useful body of background material for the study of the pre-Calderonian drama in Spain. The chapters dealing with the early Christmas plays also have a special value for their contributions to the history of Spanish drama.

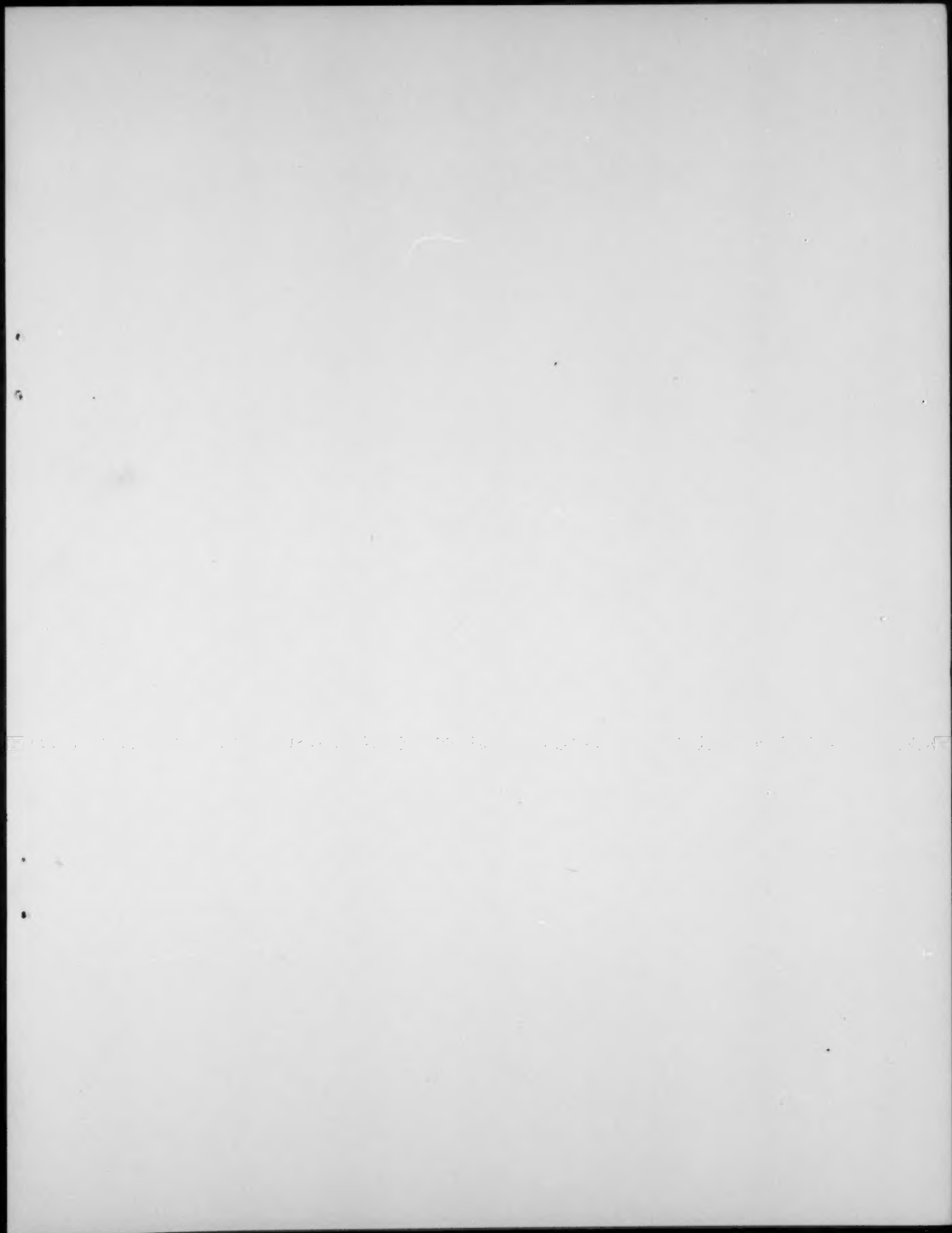
Ralph E. Warner. Historia de la Novela Mexicana en el siglo XIX. Mexico, Antigua Librería Robredo, 1953. Pp. 130. ("Clásicos y modernos, creación y crítica literaria," 9.)

This study traces the Mexican novels of the nineteenth century from Fernández de Lizardi to López Portillo. Warner's critical acumen and intimate acquaintance even with the minor authors give his work a definite superiority over Mariano Azuela's Cien años de novela mexicana (1947) in the period covered. It is informative and pleasing reading as well as a useful reference tool.

Peter J. Wexler. La formation du vocabulaire des chemins de fer en France (1778-1842). Geneva, Librairie Droz, 1955. Pp. 159. ("Société de publications romanes et françaises sous la direction de Mario Roques," XLVIII.)

Although this study will have an interest for the growing legion of collectors of railroadiana, its real value lies in the fact that it is a case study in the semantics of a new invention. Utilizing a large number of printed as well as manuscript sources (there are twenty-one pages of bibliography), Wexler analyzes the development of the terminology for all aspects of the equipment and rolling stock of railroads. There is an index of terms discussed in the text.

L.S.T.



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